Digitized by eGangotri

THE *Indus Script* AND THE *Rg-veda*

EGBERT RICHTER-USHANAS

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Since the publication of the concordances of the inscription of the Indus seals many people have been working on the solution of the riddle presented by their 5000 years old script. At first sight the task does not appear too difficult, as there are pictograms that are easily recognizable as man, bird, fish, dog or plant or a part of them. A lot of signs are geometric, but this does not seem to be an insurmountable obstacle either, as the signs resemble or are identical to the majuscules of the Greek and Latin alphabet or found in the *mudras* of Indian dance and in the patterns of symbolic Indian art. The decipherments that were based on these similarities resulted, however, only in the reading of some inscriptions as more or less obscure names, sometimes not even with a phonetic value, though they are often presented as complete decipherments to the public. Therefore the deciphering of the Indus script meets with increasing suspicion and is exposed to ridicule even. Many people are nowadays of the opinion that the Indus script is altogether indecipherable, if not a bilingual of considerable size turns up.

The approach to a decipherment presented in this volume makes avail of a bilingual, too, but its masterkey is the discovering of the symbolic connection of the Indus signs with

ISBN: 81-208-1405-3 **Rs. 395**

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

20/13

13/4/26

L 2 n 2
13646

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

THE INDUS SCRIPT AND THE ṚG-VEDA

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

THE INDUS SCRIPT AND THE ṚG-VEDA

EGBERT RICHTER-USHANAS

cat- 11679
13-03-12

MOTILAL BANARSIDASS PUBLISHERS
PRIVATE LIMITED • DELHI

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

CONTENTS

Preface 7

I. The Indus Script and the Ṛg-Veda

1. The historical background 11
2. The evidence of a bilingual 25
3. Short inscriptions (one to six signs) 31
4. Narrative motifs 37
5. Long inscriptions 39
6. Inscriptions of the Late Harappa phase 43
7. The unicorn-standard and the Soma-plant 47
8. ṚV I 161 To the Ṛbhus 55

II. The Lord of Beasts 59

III. Seals and Tablets with Anthropomorphic Motifs

1. Compound motifs 71
2. The centaur-motif 81
3. Standing horned personage ± arch 83
4. Man in yoga-posture ± snakes or crocodiles 86
5. Man between two tigers 88
6. The tiger and the goddess in a kino tree 90
7. The sacred marriage 92
8. ṚV X.123 To the Vena 98
9. ṚV X 101 To the Sacrificial Priests 99

IV. Indus Seals and Tablets with Composite Animals 101

V. The Bull upon the Woman and the Aśvamedha 111

VI. Purūravas and Urvaśī 125

VII. Gilgameš and Ancient India

1. The jewel-tree and the ale-wife Siduri 141
2. The ship and the Great Flood 148
3. Gilgameš and Ištar 157

VIII. The Cosmic Man in Patañjali's Yoga Sūtras 167

IX. Chess as a Cosmic Diagram 177

X. The Development of the Brāhmī and the Tamil Script 187

Bibliography 195

General Index 205

Seal Index 220

Vedic Index 222

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

PRELIMINARY NOTE

The numbers of the seals and tablets of this volume have been taken from K. Koskenniemi, A. and S. Parpola, A Concordance to the Texts in the Indus Script, Vol. I of the Materials for the Study of the Indus Script, Helsinki 1973 (Finnish concordance). The initial numbers 0,1,2 refer to Mohenjo Daro, 3 and 4 to Harappa, 5 to Chanhu Daro, 6 to Lothal, 7 to Kalibangan, 8 to smaller sites, 9 to the Near East. The numbers in brackets following the number of the Finnish concordance refer to the illustration of the seal or tablet in the Corpus of Indus Seals and Inscriptions I and II, Helsinki 1987 and 1991, published by A. Parpola together with J.P. Joshi (Vol. I) and S.G.M. Shah (Vol. II). M refers to Mohenjo Daro, H to Harappa, Ch to Chanhu Daro, L to Lothal, K to Kalibangan. Smaller sites have been indicated by their full name. If the seal or tablet is not contained in the corpus, only the number of the Finnish concordance is given. If it is not in this concordance either, the number has been supplemented with a star and the place, where it is was found, is given. Most of the motifs from Mohenjo Daro, especially those that are difficult to read, have been transcribed and discussed in the monography of U. Franke-Vogt, Die Glyptik aus Mohenjo-Daro, Mainz 1991, referred to with Franke-Vogt. In the case of the Akkadian seals Boehmer stands for R.M. Boehmer, Die Entwicklung der Glyptik während der Akkad-Zeit, Berlin 1965, and Frankfort for H. Frankfort, Cylinder Seals, London 1939. The characters of the Indus script have been reproduced as computer graphic on the ground of the Finnish concordance. I thank Dr. Urs Widmer from the PC-laboratory of the Bremen university for his assistance in this field. The Sumerian characters have been reproduced in the same way. The Sanskrit and the Akkadian letters have been rendered according to the international rules of transcription. The Vedic accent has been omitted, however, as it is of no importance for the present investigation. Saṃdhi, junction of final and initial letters, has generally been separated and indicated in addition by a long stroke after the preceding letter. The translations of the Ṛg-Veda and other sources are from the author, if not stated otherwise.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

PREFACE

Upwards the root, downwards the twigs,
thus stands the eternal aśvattha tree,
whose leaves are the Vedic hymns;
who knows it, is a knower of the Veda.
—Bhagavadgīta 15.1

This book did not come into being in one step. Chapter 2,3,4,5,6,7 and 9 were originally written in English as separate articles, but then translated into German and published in book-form with other articles under the title Der Kosmische Mensch und die Indus-Kultur. Now they appear in revised form in their original language enlarged by the first chapter whose nucleus was written for a television interview. The 8th chapter is based on a German lecture repeated in English at the university of Baroda, the 10th chapter is a revised version of the appendix of Der Fünfte Veda/The Fifth Veda. In spite of its many deficiencies the original version of it has been published in the journal Ancient Science of Life XII,3 & 4, p. 320-326 appearing in Coimbatore.

When Der Kosmische Mensch und die Indus-Kultur was in press, I discovered the phonetic values of a bilingual seal from Failaka. The discovering confirmed that the Indus inscriptions are identical to verses of the early Ṛg-Veda, mostly with hymns directed to Agni, the fire-god, and with mythological character, though the phonetic and the logographic reading often pertain to different hymns. Some of the phonetic readings I had found out then were attached as an appendix to that book together with the basic structural rules of the script. These rules are repeated here in an extended form for the convenience of the reader:

1. The language of the script is an early type of Vedic Sanskrit, where prepositions and inflectional endings are treated as separate words as in agglutinative languages. Many words are non-Aryan. The word-divisions are identical to later Vedic etymology. Homophony and synonomy are largely made use of. The copula and its derivatives are not written; its participle is rendered by the pictogram of the subject to which it belongs or by rhythmical strokes.

2. The direction of the script is normally from right to left. The exceptions are correctly indicated in the Indian concordance. Sometimes an inscription can be read from both sides. In longer inscriptions consisting of two or three lines the reading generally starts from the bottom and may also be bustrophedon. On two-, three- or four-sided tablets the inscription can start on any of the sides.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

3. All signs, including the number-signs, are originally names of gods, whose totality is represented by the most frequent sign . The strokes at the edge of the cup-sign can have additional rhythmical values. As a logogram the sign often stands for the finite verb. On account of its multivalence it can be used like a joker.

4. The script is syllabic, but the cup-sign and compounds can be used as logograms. The motif of a seal or tablet can be read as a logogram, too. There are no determinatives as in the Sumerian and Akkadian writing. Very often a syllable is equal to a word, but never to a letter as in the Western alphabets. The man-sign is used for males, the teeth-sign for females normally.
In compound signs several syllables are combined, sometimes with reduced stem, so that they can even appear as letters. Many signs have diacritic strokes that can also form a new sign with the corpus of the main sign. If taken separately they change the vocalic value of a syllable or they represent rhythmical values.

5. A non-compound sign can be pictographic or geometric, the geometric sign has a concrete meaning, too. Some recurrent signs have manifold meanings in correspondence to the different possibilities of their interpretation.

6. A syllable can be long or short, long syllables can be divided into two short syllables as in Sumerian, i.e. bhād may be written as bha + ad. Double consonants can be partially dropped, i.e. ghṛta is identical to gira or ṛta, nasals and semi-vowels are often dropped, a short u or i can be replaced by a short a, the last a is not written as in modern Sanskrit, an initial vowel is mostly written. Cerebrals can be represented by dentals and vice versa, all consonants can be replaced by another consonant of their group to make larger use of homophony. Ha can be replaced by ka, kha and ga, gha, ca and ch or by a sibilant. Aspirates can be replaced by non-aspirates and a short a can be inserted between the consonant and the aspiration. The same can be done with compounds, i.e. dra can be read as dar(a). This is also homophone with dvara.

7. There are several pictograms with the same or nearly the same value as is obvious from the concordances. Vice versa different phonems can be written by the same sign. This phenomenon is known from the Sumerian pictograms and the Akkadian cuneiform script. It is quite normal for a symbolic form of writing. The second rule has also economic, the first may also have local and historical reasons. On account of this rule the same Vedic verse can be written by different pictograms and different verses by the same pictograms. Nevertheless the phonetic value of a pictogram is constant in the frame of the pictorial possibilities of interpretation. The multivalence is necessary, too, as otherwise the number of signs would extremely increase, but it makes it sometimes difficult for us to find the most appropriate Vedic verse.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

8. Number-signs and similar geometric signs can be used as numbers or combined numbers or they can have rhythmical values: one syllable is equal to one short or long stroke. They are often written behind the sign they belong to. Long strokes are mostly used rhythmically. The particles are also written with strokes.

9. Every sign can be a noun, a verb or an adjective. The personal and demonstrative pronouns are written rhythmically or by the sign, to which they are related. The pronoun for divine persons is the cup-sign, for seers the fish- or the cup-sign. Abstract nouns are written by a concrete homophone or rhythmically through a number-sign.

10. There are no special plural- or dual-signs. Repetition of signs or sequences indicate duplication or variation of the same syllable.

If no corresponding verse can be found in the Ṛg-Veda only an approximate logographic translation can be given, as was demonstrated already in Der Fünfte Veda. The reason hereof lies in the symbolic method. Like in other symbolic writings the actual meaning depends on the context, but often the inscriptions are too short to find out the context, to which they belong.

Like the hymns of the Veda the signs of the Indus script can be compared to the leaves of a tree. As the language of the tree is Sanskrit, the leaves must be Sanskrit words. All of them consist of a root and a stem and and a great number of branches and twigs. Inscriptions of similar sequences form a family like that of the Vedic poets. The family can also be indicated by the motif of a seal or tablet. The cosmic tree and the signs of the Indus script can be compared to the body of the cosmic man. Of the language the seer says in ṚV I.164.45:

Language is divided into four parts,
they are known to the enlightened Brahmans;
three parts are deeply secret, nobody stirs them up,
the fourth part of language is spoken by men.

Similarly we hear of the cosmic man in ṚV X.90.3cd:

One part of him are all beings,
three parts are the immortality in heaven.

That means that the Indus script is based for a great deal on intuition, the same quality is required hence for reading it. The process of deciphering an inscription or a motif can be compared to contemplation and meditation. It takes much time often, until the deeper layers are revealed or reveal themselves. Even when the deepest layer is reached some secret may be left that is unexpressable.

The Indus writers who are identical with the first Vedic seers and priests could also have developed a letter script, but they preferred to use a syllabic writing, as the syllable is a better vehicle for a language sub specie aeternatis than the letter.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Needless to say that for driving the vehicle of this language a lot of philological equipment is necessary, too. No car can be driven by intuition alone, but it is not necessary for the reader to be conversant with Sanskrit. On account of their pictographic value many signs of the Indus script can even be understood by an illiterate, if he is conversant with the tradition of the Vedic seers. I am myself not an expert of Sanskrit, but have studied this language for the purpose of reading philosophical and poetical works in the original. For the same reason I studied Sumerian, Akkadian, Hebrew, Greek, Latin, Arabian, Hindī, Bengalī and Tamil.

In 1994 I travelled for two months in India and discussed the issue with scholars of Sanskrit and other persons working on the same field. Notably I have to thank I. Mahadevan, the compilator of the Indian concordance of the Indus script, for spending a couple of hours with me in discussing some of the main problems of my decipherment, and S.R. Rao, the excavator of Lothal and other Indian sites, for pointing out to me a lot of new material, which I probably would have missed otherwise. At the end of that year I took part in the 3rd World Archaeological Congress at Delhi, where I held a lecture on the origin and the meaning of the swastika in relation to the phonetic decipherment of the Indus script. I have to thank the organizers of this meeting, notably Prof. B.B. Lal, for giving me the opportunity to speak at this conference. Of course, this deciphering would not have been possible without the Indian and the Finnish concordance.

I do not claim to have deciphered the Indus script completely, nor do I claim that this is a totally scientific approach, in spite of quoting almost exclusively scientific literature. For the realm of science is left as soon as the cosmic man is regarded as the fundamental entity of the universe. Besides, the so-called objectivity of science stands rather helpless in front of the associative philosophy of ancient societies that we cannot avoid to become acquainted with, when we study their writing systems.

I have mentioned this to save especially the Indian reader from any false hopes in respect of the compatibility of modern science and Indian philosophy. On the other hand, somebody who feels critizised by what I say in this volume cannot make modern science responsible for it.

Another field that could give rise to dissension is the role of women in the Indus civilization. It is obvious from the motifs of the seals and tablets that the Indus people venerated a high goddess like the Sumerians and that they had priestesses, too. Moreover, there are many signs with female character in the Indus script. Certainly, women had much more religious and social freedom in that time than in the later Indian society until today. This may not please some people in India. On the other hand, women had their duties in a sacred order including the sacred prostitution. This will not please the Western mind either. But whatever one may like or not like, one should be reay to accept that there are differences in the style of life of such a remote society in comparison to one's own.

Bremen, in March 1996

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

THE INDUS SCRIPT AND THE ṚG-VEDA

1. The historical background

Like the Sumero-Akkadian pictographic writing the Indus script was engraved on seals. The Sumerians and Akkadians used cylinder seals, whereas in the Indus Valley stamp seals prevail. Far more important for the decipherment is, however, that in case of the Indus Valley, there are only these seals and a few terracotta tablets and graffiti, there are no inscribed clay tablets of larger size as they have been found in Mesopotamia. The inscriptions on the Indus seals are also very short, there are only 5 signs on the average.[1] The longest inscription has three lines with 10 + 10 + 8 signs (cf. p. 39), no single line has more than 12 different signs. The total number of the Indus inscriptions is not very high either, including the graffiti we arrive only at about 4000 so far. The Akkadian seal inscriptions can nowadays be read phonetically. They contain mostly names of persons and gods and the vocation 'writer' (dub.sar).[2] It is clear from these readings that the Akkadian seals served predominantly as a signature or visiting card for their owners, but they were also used as amulets. Therefore the motif and the pictograms can be interpreted symbolically independent of their phonetic value. Fur such an interpretation it does not make any difference, whether the seals are Sumerian or Indian. The amulet character of a seal is obvious from Salomo's Song of Songs in the Old Testament, where the young woman says to her lover in chapter 8.6:[3]

Set me as a seal upon your heart,
bind me as a seal around your arm,
for my love is strong like death,
mighty like the hell is the fire of my womb.

We can conclude from these words that the name of the woman which is equivalent to her innermost being is written on the seal. In the Old Testament death and hell are abstract words, in Mesopotamia and India they have a concrete meaning like the motifs of the seals and tablets. Today we attribute a real value to worthless things like used telephone cards, but we have difficulties in understanding that an ancient seal had more than a fanciful value, that it could even have a protecting effect on the bearer.

---

[1] Cf. Koskenniemi/Parpola, op. cit. p. x.

[2] Cf. H. Frankfort, op. cit. p. 8. For the translation of these seals cf. D.O. Edzard, Die Inschriften der altakkadischen Rollsiegel, AfO XXII, 1968.

[3] For the interpretation cf. O. Keel, Das Hohelied, Zürich 1986.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Hence it is not accidental, when today the economic purpose of the seals is emphasized, but what is fanciful and what is real can only be judged by the cultural environment of a peculiar time and place. Economic relations and activities are part of the religious life in the archaic cultures.[4] When Indus seals are mentioned on Akkadian lists of merchandise as imports from Meluḫḫa,[5] this does not prove that they originally had an economic function. Instead of looking for economic purposes, it would be better to transcend the borders and confinements of our civilization and try to anticipate the conditions of an earlier and geographically remote culture. This does not mean that the data that have been collected in the archaeological reports, should not be studied carefully, but contrarily to Mesopotamia and Egypt, the Indian tradition has continued from ancient times until today and has always kept in memory its earliest testimony, the Ṛg-Veda. Hence it is indispensable to study this tradition, as it cannot be precluded a priori that it contains at least traits of the Indus culture and religion.

This continuation was recognized already by the first excavator of the Indus civilization, J. Marshall, but only in regard to the post-Buddhist era. The Ṛg-Veda was excluded from any comparative study with the Indus script so far, as it has been generally believed since Max Müller that the Aryan people depicted therein had come to India about 1200 ante, about 500 years after the end of the Indus cities. This makes it improbable for Western scholars that it was influenced by an alien urban society. The Indian scholars have always had a different opinion of this problem, because of the traditional belief that the Veda is older than every other tradition, including the Indus civilization. It is not very likely, however, that a tribal society could give birth to an urban society, only to fall back to its original level a few centuries later. On the contrary, it is much more probable that the Vedic society and religion were influenced by the Indus culture, even if Müller's dating is right: the spirit of this tradition cannot be confined into borders like a dammed up river only to be released 1000 years later. That the Vedic society remained untouched and uninfluenced by the Indus culture is even less probable, if it had come into being already 1000 years earlier, as it was believed by M. Winternitz.[6] Earlier, H. Jacobi had already published a paper, in which he arrived at a similar date.[7]

---

[4] Cf. H. Haarmann, Universalgeschichte der Schrift, Frankfurt 1990. He lays particular stress on the religious function of archaic scripts.

[5] Cf. W. Heimpel, Das untere Meer, ZA 77 (1987).

[6] Cf. History of the Indian Literature, Delhi ^{3}1990, p. 288.

[7] Cf. Über das Alter des Rig-Veda, in: Festgruß an Rudolf v. Roth, Stuttgart 1893, p. 68-74 (Kleine Schriften, Wiesbaden 1970, p, 258).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Jacobi's results are based on certain astrological data he had found in the Ṛg-Veda itself, especially in ṚV X.85.13. This verse describes, how Sūryā, the daughter of the sun, sets off to be married to the Aśvins, the twin-gods of the Veda:

Sent off by her father Savitṛ
the wedding car went forward;
in the Aghās the bulls are killed (sacrificed),
in the Phalguṇīs she (the bride) is brought home.

Jacobi believed that the marriage of the daughter of the sun was celebrated ritually at the time of the summer solstice. Around 3000 ante the two stars of the nakṣatra Phalguṇī had culminated at this time of the year according to the nakṣatra list he attached to his article. This means that spring-time, when the human marriages preferably take place, started in the lunar month Vaiśakha. The bulls were generally killed in the month before, when the constellation of the Aghās, called Maghās in later nakṣatra lists, had culminated. The modern Indian calendar was invented about 400 post our era. Almost the same date, 3102 ante, has been fixed there as the beginning of the Kali-Yuga.[8] In Bhāgavata-Purāṇa XII.2.31 (written down in the first millennium after our era) we read in this regard:

When the Seven Seers enter the constellation of the Maghās,
then the Kali-Yuga consisting of 1000 (divine) years begins;
when the Seers go from the Maghās to the Pūrva Aṣādhās,
then the Kali-Yuga sets in, from the Nanda-days onwards.

Nanda is the name of the auspicious days of the fortnight and of Kṛṣṇa's father. With the death of Kṛṣṇa begins the Kali-Yuga, the iron age, for the Purāṇa. According to the ancient doctrine of the four ages that is found already in Babylon, but goes back most probably to the Indus culture, the Kali-Yuga consists of 432,000 years.[9] When the year 3101 is given as the beginning of this age, it can only be a projection similar to that of the year 3713 ante, where the Julian period started.[10] This period, named after Julius Caesar who reformed the Roman calendar, ended in the year 3267 post our era and was hence 7980 years long. This date is explained by W. Kubitscheck[11] as the sum of 28x19x15, referring to the cycle of the sun, the moon and the indictions, the years, when the income tax was levied in the Roman empire.

---

[8] Cf. J.F. Fleet, The Kaliyuga Era of B.C. 3102, JRAS 1911, p. 479.

[9] Cf. B.J. van der Waerden, Das große Jahr und die ewige Wiederkehr, Hermes 80, 1952, p. 129-155.

[10] Cf. Fleet, op. cit. p. 675.

[11] Cf. Grundriß der antiken Zeitrechnung, München 1927, p. 44.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

These dates were combined on the basis of the idea that creation starts, when all planets including the sun and the moon are in conjunction or stand in one line from the terrestrial point of view. The Indian astrology is based on the same idea. Therefore the Kali-Yuga has to start at a date, when sun and moon meet in the middle of the zodiac in the summer solstice. Hence, the Seven Seers mentioned in the Purāṇa must be identical to the seven planets here. The constellation of the Maghās culminated in the beginning of the lunar month Āṣādha, i.e. about 3000 ante, shortly before the summer solstice, the Pūrva Aṣādhās will be in conjunction with it around 12,000 post our era. This agrees approximately with the end of the Great Year formed by the apparent precession of the spring-point.

As the year 3101 is the time of Kṛṣṇa's death, it must also be the time of the composition of the largest Indian epic, the Mahābhārata. The apparent antiquity of the epic was quite in accordance with the imaginations of the Indian astrologers, as it made the Ṛg-Veda and the whole Indian tradition appear older than that of the Greeks and the Romans. The Indian philosophers have always attached great importance to the remote antiquity of their tradition. This is also obvious from the belief that the Veda came forth from the mouth of Brahmā in the beginning of creation, a belief, however, that is not shared by the Vedic seers themselves. In their opinion the Veda and not the Mahābhārata started in the beginning of the third millenium.[12]

There are references to an older spring point in Mṛgaśiras (Orion) around 4500 ante and even earlier in Punarvasū around 6000 ante as pointed out by L.B.G. Tilak.[13] For Jacobi these references were remembrances only. They are of course convincing to those who are in favour of the utmost antiquity of the Veda, but their historical value is similar to the statement of Kṛṣṇa in Bhagavadgītā 10.35, where he says that he is the Mārgaśīrṣa among the months. Nobody would ever infer from that, that the Gītā was composed in 4500 ante. It is most probably a reference to the constellation of Orion that has always been the greatest and most impressive constellation in the northern hemisphere. In the Brāhmaṇas, it was

---

[12] A.D. Pusalkar arrived at the same time by counting the dynasties mentioned in the Purāṇas from Manu onwards. Cf. History and Culture of the Indian People, Bombay [4]1965, Vol. I (The Vedic Age), p. 273. With respect to the relations of the Aryans and the Indus culture P. suggests a reappraisal of the question "with an open mind" (cf. Ṛg-Veda and Harappan Culture, in: Mélanges d'Indianisme, Paris 1968, p. 592,594).

[13] Cf. The Orion or Researches into the Antiquity of the Veda, Poona 1955, and recently J. Deppert, Rudras Geburt, Wiesbaden 1977, p. 179. The same standpoint is advocated on the ground of linguistic discoveries by S.S. Misra, The Aryan Problem, Delhi 1992. Even if it is likely that the Aryans lived in India already at this time, that does not mean that the Ṛg-Veda is of equal age.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

therefore affiliated to Prajāpati.[14] That even the moderate opinion of Jacobi did not find much approval from Western scholars is also caused by the description of the Aryan society in the Veda itself, according to which the Aryans lived in a rural community like the early Greeks, to whom they are also related linguistically. It is maintained that such a community need not come into any contact with the urban community of the Indus civilization, even if they were contemporary.[15]

But the notion that neither cities nor other instruments of an urban society have been mentioned in the Veda is mostly based on dictionaries which are not always reliable. It may be that the assumption that the Veda deals with a rural community has resulted in word-renderings suitable to it. Sri Aurobindo and Swami Dayananda have arrived at totally different results. Even if we work with the terms of the dictionaries, we come across some inconsistencies. How can it be explained, for instance, that a 'flying' merchant who is the son of a seer is mentioned thrice in the Veda? Not alone that it is difficult to explain that the son of a seer could be a merchant, what means, that he was able to fly? Was he a travelling merchant or could flying be a synonym for sailing? H. Zimmer states that in the Veda ships were used only for travelling on rivers or for crossing them,[16] but there are several passages, where ships are mentioned in relation to the ocean, notably in ṚV I 25.7 and in connection with the Aśvins. It is also difficult to explain how hymns of the high standard of the Ṛg-Veda could have been composed by village-priests. Moreover, the description of women in the Veda does not fit into a rural community, but very well into an urban.

It must be pointed out here that meanwhile cities of the same size as or even bigger than Mohenjo Daro have been excavated in Dholavira in Gujarat and in Dwārkā at the coast of Kathiawar that are dated back to 1500 ante.[17] The city of Dwārkā is mentioned in the Mahābhārata as the home of Lord Kṛṣṇa, hence there is no doubt that it was inhabited by Aryans. The Vedic word pur translated in Grassmann's dictionary as 'fortified place' could also have meant city.[18] A city could of course

---

[14] With reference to J. Bentley M.R. Yardi dates the Gītā on account of this verse to the period of 699-452 B.C. Cf. The Bhagavadgītā as a Synthesis, Poona 1991, p. 12. Perhaps the Gītā should appear earlier than the Buddha by connecting it with Orion.

[15] Cf. F.R. Allchin, The Legacy of the Indus Civilization, in: G. Possehl, South Asian Archaeology Studies, Oxford 1992, p. 332.

[16] Cf. Altindisches Leben, Berlin 1879 (reprint Hildesheim 1973), p. 255.

[17] Cf. S.R. Rao, Dawn and Devolution of the Indus Civilization, New Delhi 1991, p. 152.

[18] W. Rau's argumentation in this point is not convincing to me. Cf. Zur vedischen Altertumskunde, Mainz 1983, p. 36.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

have oversea trade connections, too. The first written testimony of the Vedic gods was found in a Hittitic contract that has been dated to 1350 ante (cf. chapter II). This is difficult to explain, if the first hymns of the Veda were composed approximately at the same time. Moreover, it is highly unlikely that the comprehension of the Indus script was lost all of a sudden after the abandonment of the Indus cities following their flooding or depletion. Certainly the production of seals became difficult after the decline of the Indus cities, but the Indus pictograms could still be written or painted on pottery, bangles and on perishable material.[19]

It is further maintained that the Veda was transmitted orally and that it is hence quite unreasonable to expect renderings of the Indus seals therein, as I maintain to have found them, but it was G. Bühler already, who gave vent to the expectation that the "argumentum ex silentio", the conclusion that a script does not exist, because it is not mentioned, might be abandoned. Even in modern India, he continues, the written word is not mentioned in spite of its being used for a long time, as it is regarded as inferior to the oral communication of a teacher.[20] The written word is not regarded as authoritative, since it can always be misunderstood. This is equally true of a syllabic writing, for the possibilities of interpretation are at least as great as in a letter script.

There were also words for to write and writer in Vedic times. Bühler mentions lipi for script and lipikara for writer in Pāṇini's grammar III.2.21,[21] but several words denoting to write and writer can be found in the Ṛg-Veda itself, they have only not been recognized as such on account of deficient entries in the dictionaries. A Vedic word for writer is ṛbhu. Its root is related to Greek rhaptein. Its derivatives are rhapsody and the name of the famous Greek singer Orpheus. Synonymous and homophonous with rabh is the Sanskrit root grabh corresponding to Greek graphein for to write.[22] Grabh is not used in this sense in the Veda, but we come across the related roots gāh, to dive (the pencil in the clay), rī, to let flow (the line of writing) and ṛ, to move. This root is related to ṛg, verse, ṛṣi, seer, singer, and ṛta/ṛtu, order/truth, time of sacrifice. That means that the seers were also writers. The word for writing in classical Sanskrit, lipi, is also derived from the root rabh. Another root that is used for to write is piś, to carve (in stone).

---

[19] Cf. S.R. Rao, Lothal and the Indus Civilization, London 1973, p. 160.

[20] Cf. Indische Paläographie, Straßburg 1896, p. 1,2.

[21] Ibid. p. 3.

[22] Western etymology cannot explain the word with security. Cf. M. Mayrhofer, Kurzgefaßtes Wörterbuch des Altindischen, Heidelberg 1963.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The signs were called 'cups' after the most frequent pictogram 𒁹. In several hymns the Ṛbhus are said to have made the one cup of the creator Tvaṣṭṛ into four. This can be interpreted as a symbolic paraphrase for the development of a script out of single signs as we find them on early Harappa graffiti and in neolithic cave paintings.[23] Four is the number of the seasons and the yugas, the cosmic periods based on them. A kalpa of four yugas has twelve thousand divine years corresponding to the 12 months of the human year. The number four is also contained in the additional strokes of the cup-sign. Twelve is the highest number of different signs in a line that we find on the Indus seals. If the number of 13 signs, corresponding to a 13th month, is arrived in a few cases, this is due to repetition. The average number of five signs of the inscriptions is very near to the four cups of the Ṛbhus. Many verses of the Ṛbhu-hymns can only be understood in relation to writing. From this reason a translation of ṚV I.161 is given at the end of this chapter.

It is possible that the invention of the Ṛbhus was influenced by the Sumerian script, as the Indus pictograms have many similarities with the Sumerian. This assumption is especially supported by the fish-sign, whose phonetic value can be derived from the Sumerian word for fish, ḫa or ku (ku_6) that is identical to the Sanskrit root for kavi, seer.[24] The seer is also the teacher, as is illustrated on tablet 8545 from Banawali (B-23). On this tablet, a man, whose profession of a teacher is to be inferred from his raised finger, stands in front of a unicorn and a markhor, a goat with undulated horns. Its signs 𒁹𒀭𒀭 are written vertically as on the Akkadian seals and the lance-sign looks like a cuneiform wedge. The fish-sign became the starting point of my phonetic deciphering (cf. chapter I,2). By making four cups from one the Ṛbhus became immortal like the gods. This means that writing was held in high esteem in the Veda from its very beginning, though Tvaṣṭṛ, the god of the priests, did not accept the new invention at first. The priests were appeased by reserving the art of writing for them. That only the priests were able to write can be concluded from ṚV IX.73.3d, where it is said that only the wise can write/grasp him (the Soma in its symbolic meaning) on the stratum (of the seal or mind). By knowing the script they also had influence on the merchants who were the owners of the seals generally.

---

[23] The same origin of the script is suggested by B.B. Lal mostly on the ground of the comparison of the mature Harappa script with graffiti from Rahman Dheri. Cf. Antecedents of the Signs used in the Indus Script, in: G. Possehl, op. cit., p. 45.

[24] That the sign depicts a fish is proved by early Harappa graffiti from Rahman Dheri (cf. Corpus of Indus Seals and Inscriptions II, p. 377) and by the crocodiles with a fish in their mouth similar to the pictogram.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Divine and urban origin is also ascribed to the modern Sanskrit script, the Devanāgarī, (the script) of the town of the gods, and the Brāhmī script that comes chronologically between the Indus script and the modern Sanskrit script. The Brāhmī got her name because she was created by god Brahmā who is identical to Tvaṣṭṛ. Hence the Brāhmī can be regarded as his daughter. It is generally believed that the Brāhmī alphabet is based on the Old Semitic that goes back to the Phoenicians who are said to have developed it from the Egyptian still pictographic letters. It is more likely, however, that they took it from the Indus script, whose geometric signs have much more similarity with our alphabet than the Egyptian.[25] This does not mean that the Indus script became a letter script at the end, as S.R. Rao maintains.[26]

If the date of the origin of the Veda can be inferred from the astrological data contained in the Veda itself, we can expect similar hints from the Indus seals. This is indeed the case with seal 2347 (M-311) that I have already investigated in this regard in the logographic translation of the Indus inscriptions.[27] The motif of this seal is a centaur with additional elements that can be affiliated to the 12 main constellations of the zodiac. It does not make much difference, whether we look at it from the Vedic or modern point of view, because the Indian names of the constellations are easily adaptable to the precession of the spring point. The present names of the constellations are also from an earlier era. Some alternations are inevitable, however. The name of the sign of Scorpio for instance, whose counterpart is not to be found on the seal, has to be changed into that of the neighbouring sign of the Snake Carrier, for the scorpion is an attribute of the goddess Ištar, whereas the Snake Carrier can be regarded as a form of Lord Śiva. Cancer has no equivalent on the seal either, but it can be derived from the curves on the belly of the figure that are a symbol for writing. The time for writing and studying was the rainy season beginning with this constellation. The symbols of the constellations and the planets are also contained in the Indus script.[28]

Further astrological information can be obtained from the cylinder seals 7733 (Sibri-2), 7731 (Sibri-3) and the graffito 8025 (Daimabad-5). On seal 7733 a zebu is attacked by a lion whose jaw is wide open. The lion is followed by a man

---

[25] Cf. the chapter on the development of the Brāhmī and Tamil script.

[26] Cf. Dawn and Devolution, p. 200. For a further discussion of his thesis and the inscription from Dwārkā that he regards as his main argument cf. chapter I,6.

[27] Cf. The Fifth Veda, p. 23.

[28] Cf. The chapter III.2.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

standing in a kino tree with a club and a knife in his upraised hands. A crocodile at the top and one at the bottom complete the scenery. On the other seal from Sibri there are simply a zebu and a lion. On the pot-sherd, a tiger is jumping on a bull from behind and on the reverse a file of six connected lozenges and an extra stroke are engraved.

In the astral context, the six lozenges with the extra stroke can be explained as the Seven Seers, the crocodiles as the morning and evening star, the zebu and the lion as a symbol of the era of Taurus that is attacked by the new era in form of the lion, that is a fire-sign like Aries. The tree may be explained as the cosmos and the man in the tree as Śiva. The era of Aries that is identical to the nakṣatra Bharaṇī began around 1500 ante according to Jacobi's list. The archaeological date of the seals and the graffiti is given as late Harappan. The lion can also be explained as the destroying aspect of the goddess who is known under the name of Durgā in later times. She is famous for having killed a demon in the form of a buffalo and her vehicle is a lion.

There is the monogram on the top of the cylinder seal 7733 that reappears with slight differences on Kuṣān coins as the so-called tanga .[29] It corresponds to the Indus sign (Mahadevan) and can be explained as a nose-diving bird like Imdugud in Akkad or as a sparkling jewel. On an Akkadian seal the bird has the head of a lion (Frankfort Vh), on others it attacks a bull (Frankfort XIXa), on a cylinder ceal from Western Asia (Mahadevan VI,117) a rhinoceros. On the Kuṣān coins a man with the head of a bird is engraved who represents the Avestan Ḫravana (Sanskrit svar, Persian pharo), effulgence. He is often depicted together with the goddess Ardoxšo beside him who is represented by the teeth of the upper part of the monogram that have triangular form here. It is also related to Śiva's and Poseidon's trident, as flames and waves are both similar to teeth. Śiva's weapon is hinted at in ṚV II.33.11 already. The Vedic word for it is trir-aśri, three-edged (ṚV I.152.2).[30]

One may object that it is not very likely that the Indus inscriptions are contained in the Ṛg-Veda, for its language, called Sanskrit in later time, is Aryan, whereas the so-called priest-king (Marshall, pl. XCVIII) and other human figures found in Mohenjo Daro have rather negroid or mongoloid features. But the founders of a high

---

[29] Cf. R. Göbl, Dokumente zur Geschichte der iranischen Hunnen in Baktrien und Indien, Wiesbaden 1967, Vol. 4, pl. 17, 106.

[30] The trident was not brought to India by the Greeks, as A. Gail contends. Cf. On the beginning of figurative representation in Indian art, in: A. Gail/G. Mevissen, South Asian Archaeology 1991, Stuttgart 1993, p. 433. A trident is already held in front of a bull by a priest on tablet 3303 (H-176).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

civilization can also be credited with the ability of acquiring or developing a ceremonial language like Sanskrit.[31]

That the invention of this language was beyond normal human capacity was also felt by the authors of later Vedic literature, for according to the Maitrāyaṇī and the Taittirīya Saṃhitā it was Indra, the king of the gods,[32] who made the language of the Asuras[33] "distinctive". This was necessary, as it was originally "singly" (eka-dhā), "turned back" (pratīci) and "indistinct" (avyāvṛtta or avyākṛta). These features could be interpreted as isolating, focused on the end and non-flectioning, as they are found in the Dravidian languages today.

According to Śatapatha Brāhmaṇa III.2.1.23-24 the gods robbed this language from the Asuras that is called "enigmatic" (upajijñāsya) and "mleccha" (barbaric) in this passage. As the language of the gods is Sanskrit, the language of the Asuras they have robbed must have been Sanskrit, too, at least it must have been a dialect (prākṛit) similar to Sanskrit.[34] Hence it is likely that mleccha is a Sanskrit form of Meluḫḫa. Like asura in the later portions of the Veda, mleccha has a negative connotation in the Brāhmaṇa. Mleccha does not occur in the Veda, but we find the synonymous and homophone mṛdhra (vāc) instead, that is said to be the language of the Dasyus. According to recent investigations they were the inhabitants of the towns of Bactria that were contemporaneous with the Indus civilization or immediately following it.[35]

In III.2.4.3-6 of the same Brāhmaṇa we read that Language (Vāc) was sent by the gods to the Gandharvas, as they are known for their attachment to women, in exchange for the Soma they had in possession. When she left the Gandharvas with Soma in her suite, the gods and the Gandharvas followed her. They agreed

---

[31] At least we have to accept J. Gonda's opinion, that "besides the 'official' brahmanical texts and rites, unorthodox currents, rites and 'literature' existed and that the brahmans at an early period incorporated a number of these texts in their own collection." Cf. The so-called secular, humorous and satirical hymns of the Ṛg-Veda, in: Orientalia Neerlandica, Leiden 1948, p. 348.

[32] For the original and a french translation of the text cf. S. Levi, La Doctrine du Sacrifice dans les Brahmana, Paris 1966, p. 35.

[33] P.L. Bhargava points out that the word 'asura' meant originally mightiful and that it became a name of the enemies of the gods only in the latest hymns of the Veda. Cf. Vedic Religion and Culture, New Delhi 1994, p. 23. Hence asura in the negative connotation cannot refer to the Harappan gods.

[34] This is suggested by Keith/Macdonell in their Vedic Index of Names and Subjects, Delhi 1982 (reprint), vol. I, p. 181.

[35] Cf. A. Parpola, Deciphering the Indus Script, Cambridge 1994, p. 150.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

eventually not to hold her back by force, but to allow her to stay with that party she felt most attracted to. In order to entice her, the Gandharvas now recited the Vedas, the gods played and sang, whereupon Vāc went to the gods, because playing and singing is natural to women.[36] In later tradition, however, the Gandharvas are called the musicians and dancers of the gods, whereas the reciting of the Veda is part of the sacrifice for the gods. In the singular Gandharva is the name name of a superhuman being in the Ṛg-Veda, who guards the Soma. As a superhuman being he is similar to the seers and yogis of the Indus cities.

As mentioned already in the preface, language has four parts like the Puruṣa in ṚV X.90.3. Only one part of it is spoken by men. This part must originally have been the language of the Asuras which the Śatapatha Brāhmaṇa calls Mleccha, but which could also be called Gandharvic, because it were the Gandharvas who recited the Veda first. Hence it cannot be much different from Vedic Sanskrit.

Sanskrit is an elaborated language, as its name implies. It got this name only in classical time, but it was from the very beginning the language or vāc of the poets, different from the ordinary language called bhāṣā.[37] The first elaboration of Sanskrit must have taken place at the time of the manufacturing of the first seals, namely around 2500 ante. This would then also be the time of the composition of the first Vedic hymns.

Another confirmation of the contemporary origin of the Veda and the Indus script is the method of dividing the words. It is quite different from the rules of modern etymology, but it agrees with the Brāhmaṇas and Upaniṣads. The method of describing an abstract word by a concrete homophone that we find in the Indus script is also used in the Atharva-Veda.[38] A similar method is applicated in the homoeopathic treatment of the Āyur-Veda that belongs to the Atharva-Veda. Where the authors of these later texts could have learned this method from, if not from the priests of the Indus culture?

There are several theories about the decline of the Indus cities. Many scholars believe that they were destroyed by the invading Aryans and that this encounter is reflected in the slaying of Vṛtra, the king of the Asuras, by Indra.[39] If the origin of the Ṛg-Veda goes back to the Indus civilization, the fight between god and demon could have been

---

[36] Cf. S. Levi, op. cit. p. 33.

[37] Cf. Keith/Macdonell, op. cit., vol. I., p. 103.

[38] Cf. N.J. Shende, The Religion and Philosophy of the Atharva-Veda, Poona 1985, p. 11.

[39] Cf. B. and R. Allchin, The Birth of Indian Civilization, Harmondsworth 1968, p. 153-156.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

part of the New Year festival as in the Near East. Vṛtra is then not the representative of the Indus civilization, but of the dark half of the year, of the night, of cold and dryness. This supposition is confirmed by his name, meaning encloser. According to the Veda he encloses and obstructs the waters and the light and prevents fertility when lying like a snake on the hill (the clouds), his abode. Indra, his opponent, the god of the monsoon-rain and lightning, kills the snake, drills up the hill or clouds with his thunderbolt and makes the waters flow.

The most detailed description of the myth is given in ṚV I.32. In v. 12 of this hymn Indra is said to have become the hair of the tail of a horse, when he was caught by Vṛtra at his horn. That means that for the poet of the hymn Indra has the features of a bull and a horse. The same ambivalence is found with the unicorn (cf. chapter I,2). Hence Indra is a representative of this composite animal and belongs to the Indus civilization as well as to the Vedic. ṚV I.32 does not only reflect the phenomena of the seasons, verse 8 says that Vṛtra was lying at the feet of the waters he formerly had enclosed, and that the waters rose to his mind (manas). It is also possible to read manas as Manu, the name of the Indian hero of the Great Flood. Then the sentence would express that Vṛtra was overflown by the "waters of Manu". From both renderings we can infer that there must have been a much greater inundation as the yearly floods on account of the monsoon or the melting of the ice of the Himalayas in spring. Rao mentions in this connection two great floods in the years 2000 and 1900 and explains them as caused by tectonic disturbances.[40] D.D. Kosambi thinks that the inundations were caused by the Aryan invaders who pierced up the dikes the Indus farmers had built to prevent the waters from flowing back too quickly after the monsoon-rains.[41] It is more likely, however, that the land became silted after the inundations and was left because it had become infertile.

Except against the mighty Asura Vṛtra Indra fights against the fortified places or pur of the Dasyus that have been identified now as the neighbours of the Aryans living in Bactria (cf. note 35). ṚV VI.27.5 mentions 130 Vṛcivats who were killed by Indra at Hariyūpiyā. Geldner believes it to be the name of a river, but it is more likely that this was the Vedic name of Harappa (cf. p. 33). In ṚV I.133.2,3 Indra fights against witches and the vulture Piśāci living at an 'armaka', literally 'having sherds', a deserted place, in ṚV X.155.4 Amazon-like women with one breast and a "rusty vagina" are defeated by him.

---

[40] Cf. Lothal and the Indus Civilization, London 1973, p. 179,180.

[41] Cf. Ancient India, New York 1965, p. 71.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

On account of such activities he is called 'destroyer of fortified places' (puraṃdara), but he lives safe in his city Amarāvatī, the 'town of the immortals'. The name is not mentioned in the Veda, but it was certainly known to the poets, for in ṚV I.154.5 Indra's and Viṣṇu's abode is called pāthas, which could be a fortified place, and in ṚV I.155.1 the two gods are said to stand on the back of the hills. This recalls Vṛtra lying on the hill. In I.154.4 Indra's and Viṣṇu's abode is described as the place where pious men enjoy the Soma. The same is said in X.135 of the place of Yama, the god of death.

In Mohenjo Daro which can be translated as 'hill of the death' the Vedic name of cannabis, muñja-grass, is preserved. This may also be the root of the name of the Mohānas, a clan of fishermen living in this area nowadays.[42] So there are several reasons to identify the abode of the gods with the Indus towns, whose citadels were built on a hill.

On the other hand, skirmishes like those with the Vṛcivats or the ravage of fortified places cannot explain the destruction of big towns inhabited by millions of people. Nor can natural catastrophes or epidemics prevent a people from coming back to their abandoned or destroyed houses. Even if we believe that the walls were corroded by nitre on the same scale as it happened to Sodom and Gomorrha, there is no reason, why urban life should stop all of a sudden in such a great area, as it is said to have happened to these towns.

If we imagine that the authors of the Veda were also among the founders of the Indus cities, we cannot expect that the Veda deals with them, as if they were enemies. Indeed, the Veda remembers the former gods and seers always with respect and veneration. There is, however, a class of people which the Veda treats always with contempt because of their covetousness. This is the class of the merchants called Paṇi. A similar behaviour is given as the reason for the Great Flood in the Gilgameš epic. Surely a great number of people belonged to the class of the merchants in the Indus cities. If they were too covetous to look after the public activities necessary to prevent the people from natural calamities or epidemics, the towns would corrode from within, as it happened in later history.

On the other hand the merchants are the builders of the ships that are essential for the development and survival of an urban community. Ships, however, are modelled after the structure of temples, as we know from the epic of Gilgmeš.

---

[42] Parpola (1994, p.13) derives the name of Mohenjo Daro from the name of the Mohānas, which is not convincing.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Similarly the story of the Great Flood in the Śatapatha Brāhmaṇa shows that the spiritual survival of a culture depends on sacrifice and that egotism is the root of its destruction. There seems to be no remedy against it apart from building an arch, as it was done in former times. The ship is not only an image of the temple, but also of the cosmic man called the sacrifice in the last verse of the Puruṣa-hymn X.90.16:

Through the sacrifice the gods sacrificed the sacrifice,
these were the first laws;
thus these mighty beings reached the sky,
where the former gods, the Sādhyas, are.

The Sādhyas can be related to the Indus river called Sindhu (with the root sidh) in the Veda. It seems likely that they are identical to the godlike beings who were the founders of the Indus civilization. This would explain why there were gods former to those that invented the first laws. After the arch had reached land again, the former culture was re-established. Therefore many features of a tribal society are missing with the Aryans, instead we find those of a colony that has lost its motherland. This is corroborated also by the excavation of Dwārkā. From this it is to be inferred that the civilization of Manu that started in about 3100 ante together with that of Harappa was re-established in about 1500 following the decline of the Indus civilization. This would then also be the time of the Śatapatha Brāhmaṇa where the Great Flood is described for the first time in Indian literature.[43] Together with Manu the Vedic seers are born again.

A great flood at the beginning of the Harappan culture would not have made any sense, as there was no overcrowding of human population at that time, whose destruction is the main aim of this catastrophe. In the Purāṇas we are informed that there was a Veda before and after the Great Flood. The younger Veda differs much from the older one. Now Indra, who was former a rain-god with some relation to war, becomes a war-god with some relation to rain, and the Asuras become the opponents of the gods as the Dasyus of the Aryans. From the same reason the Mahābhārata in its present form must have been composed in the beginning of our era. Indeed Alexander has the features of the divine nature of Lord Kṛṣṇa and of the devilish nature of Duryodhana, who is said to be an embodiment of the Asura Kali, the demon of the present Kali-Yuga. We cannot give a correct description of the Indian history without considering the law of rebirth.

---

[43] The time of the Brāhmaṇas according to astrological data found therein ranges from 1820 till 860 ante. Cf. A.B. Keith, Rig-Veda Brahmanas, New Delhi ^{3}1981, p. 49. Keith refers to A. Weber's Indische Studien V.64.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

2. The evidence of a bilingual

There is, of course, a great amount of speculation in these conclusions. For any decipherment a working hypothesis is necessary, however, to begin with.[44] With the help of the hypothesis that the Indus seals contain mantras of the Ṛg-Veda I was able to translate practically all the inscriptions logographically. Still the phonetic value of the signs remained unknown. For finding out this a bilingual is the best means. Because of the shortness of the Indus inscriptions the greatest hope to find one is to discover a name written in two languages. This has already been helpful in deciphering other scripts like the Egyptian and the Persian. The only name that is known in this field is Meluḫḫa^{ki}, the Akkadian name for the civilization at the Indus river. The name appears on an Akkadian cylinder seal that has been interpreted by M. Tosi.[45] The signs of the name that are written vertically on the seal are equal to 𒈬𒄭𒃻𒆳𒂍. In the same article the Failaka seal 9702* together with a drawing is contained (Aachen, fig. 99) that is reproduced here.[46]

The four signs of the upper line 𓀠𓆑𓅓𓃰 look like Indus signs, those of the lower line like Sumerian, therefore I thought at first sight, that it could be a bilingual, without knowing which languages were concerned. On the Akkadian seal the syllable ḫa is rendered by the sign 𓆑 that originally meant a fish, followed by the determinative for land, ki. On the seal from Failaka we find the pictogram of a fish in the second line in the same position, if we read the inscription in the usual direction of the Indus seals. Hence I tried to find out, if the other signs could be read as me/ma or ba and luḫ or laḫ.

The general meaning of me in Sumerian is magical power that is said to abide in some instruments and ornaments, names and rites. It is written by a pictogram that A. Deimel explains as a mouth with an out-stretched tongue.[47] The first sign of the second line on the Failaka seal looks more like a row of teeth similar to the sign 𒅆

---

[44] This method is also enjoined by M. Jansen. Cf. Non-contemporaneity of the contemporaneous in the Indus Culture, in: G. Possehl, op. cit., p. 200. For other scholars this is against a systematic procedure and identical to a circulus vitiosus.

[45] Cf. Die Indus-Zivilisation jenseits des indischen Subkontinents, in: Vergessene Städte am Indus, p. 119 (fig. 97/Boehmer 557). For a better interpretation cf. Parpola (1994), p. 132. For the correct transcription of the Akkadian signs I thank R.K. Englund, Berlin.

[46] The seal was first published by P. Kjærum, Failaka/Dilmun, Aarhus 1983, p.119 (fig. 279). Its inscription does not occur in the concordances. Kjærum recognizes "at least five Indus signs, an unidentified figure between the bull and the signs and a crescent at bottom left". This implies that he takes the teeth-sign as the first sign, but the sign 𒃻 is almost ever initial, normally followed by the number-sign for two.

[47] Cf. Sumerisches Lexikon I, Rom 1947, sign 889, p. 169.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

in the Indus script, that stands for woman there. Perhaps we arrive at a better solution, when we read the first sign as ma/mā, which is related to Sanskrit mātṛ, mother. There are seven values for ma in Sumerian, four in Akkadian, the most similar to our sign is ma_2, ship. It can be compared to the Indus sign , which may also mean moon. A phonetic equivalent for moon in Sumerian is ba_3.[48] Deimel does not give a pictographic origin for this sign, perhaps because it is identical to the number-sign thirty, three square ten, related to the days of the month. The sign on the Failaka seal has three 'teeth' in the upper part.

The second sign of the lower line is even more difficult to decipher. Turned by 90° the lower part is similar to the Sumerian pictograms for the rising sun and the double yoke.[49] The extensions could be interpreted as the slopes of the hill, behind which the sun rises every morning according to the Akkadian belief. They look like saws. The saw is an attribute of the Akkadian sun-god. One of the Sumerian equivalents for the sign of the sun and the double yoke is $laḫ_2$. According to Deimel it means light. It is related to the Sanskrit root ruc, to shine. The sign could also be interpreted as the head of a bull or pars pro toto as a bull itself. In the Ṛg-Veda Agni, the god of fire, and Soma, the god of nectar and of the moon, are often compared to this animal. Both are shining,

The second sign of the upper line is probably a number-sign, as such it can be read before the sign it follows. It would hence go parallel with the first sign of the lower line. There is no number-sign in the Indus script with a triangle at the bottom, only with a horizontal line, and we find three strokes and a triangle at the top as the remaining sign of the broken seal 7102 (K-24). Taken like the Indus sign as a pictogram for pillar or wall we can correlate it to the Sanskrit root mā, to buiid. Like the second sign of the lower line the first sign of the upper can be interpreted as the horns of a bull, if it is turned upside down. A Sanskrit root in connection with it is duh, to milk. This can be referred to bull and cow in the Veda.

The third sign of the upper line looks like the most frequent Indus sign being generally written at the end, and often followed by the man-sign. It could be read as 'ha', as this is the last syllable of the Sanskrit alphabet and a name of Śiva and Viṣṇu. Hence the phonetic value of the first three signs of both lines would be mā-duh-ha or ba-laḫ-ḫa. If the man-sign of the upper line is taken as it is, the whole line would render 'man of Meluḫḫa'. But it is more advisable to translate it as sthānā, standing. This is an attribute of human beings, but it can also mean place. Then we arrive at Māduhhasthānā for the first line. The fourth sign of the lower line could likewise be explained as a variant of the Sumerian sign for ki, land, earth.

---

[48] Cf. Deimel, sign 823.

[49] Cf. Deimel, sign 684 and 700.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In this way we have got only the Akkadian version of the name of the land at the Indus river which is certainly a hybrid form. The Akkadian name Meluḫḫa[49] seems to be identical to Baluchistan, however, now the southern province of Pakistan. This name does not occur in the Veda, where the land around the Indus is called Sapta Sindhu, (land of) seven rivers, but this denomination is used there only once. Like other peoples the Aryans did not seem to feel it necessary to designate the land, in which they lived. Nevertheless there is a Sanskrit version of the name Meluḫḫa and we arrive at its spelling with the help of the Indus seal 9102, found in the Mesopotamian town Kiš and the similar seal 2502 (M-228) found in Mohenjo Daro.[50] Both have the motif of the unicorn and the same inscription consisting of the three signs . Following the method we have applied in deciphering the Failaka seal the first sign can be interpreted as a bee called madhu in Sanskrit and the second sign as kṣā, place, abode. The last sign must hence be identical to sthāna, literally 'standing'. The form of a stand is indeed found with the big Indus vessels which are also called dish-on-stand. The meaning of Madhukṣāsthāna would be 'land of the seats of honey'. Honey or madhu is identical to the Soma-drink in the Ṛg-Veda. The pressing of the Soma-plant is in the centre of the Vedic sacrifice. The ninth book of the Veda is exclusively dedicated to it. If we read Madhukṣā as madhu-ukṣa, sweet bull, it can be referred to the bull in the motif and to the unicorn, the most frequent motif of the Indus seals. It has the body of a bull and the head of a goat or horse. The lines on its neck look like the mane of a horse and the design on its chest is reminiscent of the cloth that horses usually wear. In the Ṛg-Veda it is rendered as a horse, deer or bull, especially as the bull of Soma. In ṚV IV.58.3 this bull is said to have four horns, three (fore)-feet, two (additional) heads and seven hands or parts. This animal can be compared to the horned elephant with bovine hoofs that we find on several Indus seals, the tusk being the third foot. It is composed of a total of seven parts. On seal 8650 (Allahdino-8) it is depicted together with the standard that is normally found in front of the unicorn.[51] It has only one head, but there are seals with a unicorn bearing two additional heads. Probably the horn has been attached to the unicorn artificially. This assumption is supported by Assyrian seals from the 8th century ante, where a winged unicorn with the body of a gazelle is depicted.[52]

---

[50] For an illustration of the two seals cf. A. Parpola (1994), p. 132.

[51] For the explanation of the standard cf. chapter I.7. The inscription of seal 8650 and the motif of the horned elephant is dealt with in the chapter IV.

[52] Cf. Frankfort, pl. XXXV. The unicorn is also depicted as a composite animal in Europe, China and Japan. It has elements of a horse, a bull and a deer. In Christian symbolism it is an image of Christ like the deer. Cf. K. Sälzle, Tier und Mensch, Gottheit und Dämon, München 1965, p. 294,301.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Some scholars believe that the unicorn is an urus and that one of its horns has been dropped because it is looked upon in profile, as in the case of the bull on Sumerian seals of the Uruk period. Inspite of its one horn, the Sumerian animal is definitely a bull, however. On the other hand, the unicorn is never an urus, even when it is depicted with two horns.

The reading of the name Meluḫḫa^{ki} is also warranted by the square Indus seal 9000 which was found in Ur. It has the three Akkadian signs ⇦⊟← separated from the bull-motif by a partly dotted line. They render, when read from left to right, the meaningless word sak-ku-ši.[53] But when read from right to left,[54] the first sign can be rendered as me$_4$ or ba$_2$ (Deimel 112), the second as luḫ, as on the Akkadian seal mentioned above. The last sign means head called sak in Sumerian, but it can also be read as ka, mouth.[55] This sign could also be separated into two. The first half would then be equivalent to the fish-sign, called ḫa, as we already know, the last sign would correspond to the pictogram for land, ki.

We have got only the phonetic value of six signs through the reading of the Failaka and the Kiš seal, but the cup-sign is the most frequent sign of the Indus script and the four other signs, the fish-, the bull-, the land- and the man-sign, are also quite frequent. The cup-sign occurs almost ever at the end of the inscriptions, but when we look at the list of the final sounds in Grassmann's dictionary of the Ṛg-Veda, we come across very few words ending with the syllable ha or with the word sthāna. Hence it is clear that ha and ka or even ga and ca cannot be the only value of the cup- and the fish-sign, even if ha denotes the nominative case.

The sign for ha does not only correspond to the last letter of the Sanskrit alphabet, written upside down it is also identical to the last letter of the Greek alphabet Ω. In the Hittitic script it denotes in its simple form, without the additional strokes, the letter a, and in its compound form the syllables hi and hu. When ha is read from the right as ah, it is identical to the first and the last letter of the Sanskrit alphabet. This means that it incorporates all letters.[56] This is in agreement with the pictogram, for the pot can be explained as a symbol of male and female, of concrete and abstract, of matter and spirit.

---

[53] Cf. C.J Gadd, Seals of Ancient Indian Style found at Ur, London 1932, p. 194.

[54] It can be neglected here that the bull is not looking in the direction of reading, for this occurs with other seals also, notably with the seal from Failaka.

[55] Cf. Deimel, sign 894 and 15/194.

[56] It should be noticed here that letters are syllables in all archaic writing systems.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Several readings are as normal for a syllabic script as for a word script.[57] The cup-sign, for example, can also stand for pā, to drink/to rule, or for pad, foot. Like the similar Sumerian sign it can be read as ship, too.[58] As in the case of sthāna the sign can also designate a word. The ambivalence of the signs applies also to sequences.

In spite of the Failaka bilingual, it would be impossible therefore to arrive at a definite translation of an inscription without the Ṛg-Veda. Even then, not all of them can be deciphered. We always need an 'indicator', a starting-point for the interpretation. Sometimes, the phonetic reading is similar to the logographic reading found earlier by me, but generally they are different. Often several translations of one inscription are possible. Many inscriptions are names with epithets. If we take the bull-sign in the upper line of the Failaka seal as a symbol of Agni, several inscriptions starting with this sign and followed by two short strokes or the variant "⊗ can be read as 'son of Agni' or 'son of power'. This refers especially to the Aṅgiras, who are the founders of the Vedic lore and who must have founded the Indus civilization, too, therefore.

Though the name Meluḫḫa does not occur in the Veda, we should be able to find a Vedic version for the Dilmun and the Kiš seal. Indeed, the Dilmun seal can be read as ṚV X.90.1:

Sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt
sa bhūmiṃ viśvato vṛtvā 'tyatiṣṭhad daśa_aṅgulam.
The Puruṣa has thousand heads,
thousand eyes, thousand feet,
enclosing the earth from all sides
he went beyond it by ten finger's width.

The reading starts with the second line which is the first from the point of view of the motif. The first sign of this line renders sahasraśīrṣa, having thousand heads, because it can be interpreted as sa + hasra + śīrṣa, with smiling head. This can be related to the moon. The second sign of this line is identical to puruṣa, because the cosmic man is represented by the bull and the sun. The fish is synonymous with sahasrākṣaḥ, having thousand eyes, because its scales are similar to it. The step-sign is identical to sa[hasra]pāt, being with feet. Thousand is equal to one, eka. Ekapād, one-footed, is another name of the Puruṣa. The unicorn as a symbol of the Puruṣa renders sa, he, the first sign of the upper line is equal to bhūmiṃ viśvato,

---

[57] This is especially the case with the Sumerian pictograms. Deimel mentions in the preface of his dictionary that the syllable 'ge' can be written by 26 different signs, the syllable 'gi' by 12.

[58] Lord and ship are also recognized by A. Parpola as meanings of the cup-sign in The Sky-Garment, Helsinki 1985, p. 80; for his interpretaion of the sign as horns of the bull cf. Deciphering the Indus Script, p. 105.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

the earth from all sides or the whole earth; the earth is compared to a cow in the Veda. The triangle renders vṛtvā, enclosing (encompassing), the four strokes on the triangle correspond rhythmically to atyatiṣṭhad, he went beyond. For the cup-sign, written here in the Sumerian way, and the man-sign we get daśa aṅgulam; aṅgula means finger, it agrees with the form of the cup-sign; daśa, ten, is homophone with dāsa, servant, another meaning of puruṣa.

For the Kiš seal we would get a Vedic version, when we take the signs as symbols of Agni. The fish-sign could be interpreted as rājanta, shining, as the fish is identical to a star.[59] The second sign could be read as adhvara, place of sacrifice, the last sign as gopa amṛtasya, guardian of immortality. Then we arrive at Ṛg-Veda I.1.8a. The motif of the unicorn can also be affiliated to Agni and to the Puruṣa or cosmic man, whose conception was common to the whole archaic world. Therefore it is quite justified that he is addressed on a seal from Failaka. Moreover, moon and sun, who are identical to the ancestors of the Aryan race, are figurating together with the goddess Ištar represented by the Venus star as witnesses for contracts in Akkad. On the Failaka seal the fish-sign may replace the Venus, as it is named after the seer Uśanas in India, who is represented by the fish.

The syllabic character of the Indus script is obvious from all these renderings. Even the modern Sanskrit script, the Devanāgarī, is essentially syllabic, since most of the letters, all ending in a, represent a word also, at least in compounds. Thus ka means who, kha hole, ga to go, ca and, ja be born. Of course, each sign has only one value here. Nowadays we believe that a letter script is an advance compared to a syllabic writing, but this judgement is entirely based on the values of an economic society that has lost the religious background. S. R. Rao's attempt to decipher the Indus signs as letters cannot be successful, as it does not recognize the symbolic way in which the Indus priests thought, even if the words he constructs from these letters are found in the Ṛg- or the Atharva-Veda.[60] It is also contradictory to the structural analysis of the script.[61] There is no reason either to read the signs on the ground of the Old Semitic script, as Rao suggests.[62] Besides, it is generally accepted that the first letter-script was developed only 300 years after the end of the Indus culture.

---

[59] The same interpretation is given by A. Parpola (1994), p. 275.

[60] Cf. Dawn and Devolution, p. 200-283.

[61] Cf. I. Mahadevan, Recent Advances in the Study of the Indus Script, Purātattva 9.1973, p. 41.

[62] Cf. Dawn and Devolution, p. 215.

S.P.S. Library
Srinagar.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

3. Short inscriptions (one to six signs)

It seems to be impossible to get more than a name from a short inscription, and even this may not be possible, if it consists of one sign only as in the case of the five unicorn-seals 2704 (M-842) , 5131 , 1292 , 3089 and 4678 (H-481) . All these signs are compounds, however, and the motif can be read together with the inscription. Apart from early Harappan graffiti and later pot-marks, where the script is in a rudimentary stage, simple singularities are very seldom, even compounds are rare.[63]

The unicorn can be explained as a symbol of Agni, as already mentioned. In ṚV I.1.1 Agni is addressed with the words: Agnim īḷe purohitam - Agni I praise, the appointed priest (literally: the one set in front). In case of the sign of seal 2704 purohitam would correspond to the barred cross-sign with strokes which is equal to a well-built (hitam) town (pura) with lanes. For īḷe, I praise, we get the extension of the sign that can be explained as a hand used for kindling the fire (idh). In case of seal 5131 the cross would be equal to puro, the bar to hita, īḷe would correspond to the two short strokes at its end. In case of seal 1292 we get the four strokes as rhythmical values for īḷe and hitam and the field-sign for pura. In case of seal 3089 the two long strokes on either side could stand for īḷe - from īr, to move = ⋀ - and the pictogram of a bull-thigh or -leg for purohitam, that what is set in front. In case of seal 4678 purohitam is rendered by the man with the staff denoting a priest, īḷe is identical to the triangle sign which can be interpreted as a flame or aflame, iddha. All the signs can also be logograms for purohita.

This interpretation of the inscriptions confirms that different signs can have the same phonetic value. This value need not be the only one. Which sign is used to express a certain word or image is left to the seer, as long as he observes the rules or habits concerning the sequence of the signs.[64] The pictographic meaning must also be in tune with the word it stands for. In the Five-Fire-Doctrine of the Bṛhad Āraṇyaka Upaniṣad many forms of Agni are described. This means that he can be represented by many signs. As it is Agni, who entreats the Ṛbhus to make the original cup of Tvaṣṭṛ into four (cf. ṚV I.161.2), it is likely that he or Tvaṣṭṛ are represented in their diverse aspects in the single signs of the early Harappan graffiti and on neolithic cave paintings. The barred cross- and the rhombus-signs re-

---

[63] The most frequent singularity is the tree-sign. On some seals like 2003 and 2673 for instance we find it on a gazelle or deer. For the translation of the sign cf. the chapter on Indus seals and tablets with composite animals.

[64] Cf. the tables in Mahadevan's concordance.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

present most probably the vulva as one of the aspects of Agni according to the Five-Fire-Doctrine, or the fire-place.[65]

Let us now take up the markhor-seal 2606 (M-1179) as an example of an inscription with two signs. The markhor is, as already mentioned, a goat with spiral horns. It lives until now in the Western Himalayas. As it regularly has a human face on the Indus seals, it may be a symbol of a god. This is also to be inferred from the pictograms on this seal which can be read logographically as the streams of Soma. Phonetically they could contain the name of the animal. If we read the second sign as ka = ha as on the Failaka seal and look now at the list of the final letters in Grassmann's Vedic dictionary for a suitable word ending in ka, we find right in the beginning the word avika meaning sheep. This is in tune with the symbolic meaning of the first sign, if we interpret it as the hairs or wool of the animal. We cannot stop here, however, we must now study the Veda, in order to understand, in which connection this word is used. In this case it occurs only in ṚV I.126.7. This verse which is the last of the hymn is separate from the other verses. Its translation is:

Embrace me closely from afar!
Don't believe that I have few (hairs) only;
I am full of hairs like a sheep of the Gandhārīs.

The Gandhārīs are a tribe that lives in the Western Himalayas like the markhor. They are probably identical to the Gandhāras, after whom the Graeco-Buddhist style of art is named. One might be surprised over the erotic frankness of this verse, but sexual allusions appear often in the Veda and were part of the ritual. They must also have belonged to the Indus religion, as we can infer from several tablets with sexual motifs and the character of the female figurines and dancers found in the Indus Valley. The Great Bath had an erotic aspect, too (cf. the chapter on Purūravas and Urvaśī). Avika need not be the only reading of seal 2606. It could also refer to the name of the author of the hymn, Kakṣīvat. Moreover, avika could be written with three signs, as on the broken tablet 2736: . The bird is called vi in Sanskrit, the initial a corresponds to the long stroke. The three signs form the end of a longer inscription that is broken off. In agreement herewith avika is the last word of the Vedic verse. The animal on the reverse may be a markhor as on the cylinder seal 2488, where it stands in front of a tree, too.

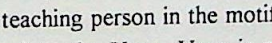
To the inscriptions of two signs belongs the simple cup-sign with one to four strokes. They are written on the reverse of many tiny seals from Harappa. Apart from their

[65] For the neolithic signs in Indian and European caves cf. E.O. Tillner, Die Edakal Höhle im Ambukuthy Crack am Battery Rock, Jahrbuch der Gesellschaft für vergleichende Felsbildforschung, Graz 1981/82, p. 87.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

meaning in the context they render the original name of the town, Hariyūpiyā. Hari means golden, yūpa post. It refers to the standard in front of the unicorn. The cup is identical to yūpa and the strokes to hari, as they represent the flames called hari or the fire-sticks called araṇi being homophone with (h)ari. The choice of the combination that is used on a seal depends on the connotation with the main line of the inscription. Two signs and the cup can also be translated as Sapta Sindhu, (land of) seven rivers, as the Indus land is called in ṚV VIII.24.27. Sapta means also many. On the graffito 4608 (H-371) even six strokes are found together with the cup-sign. They could represent the six cups of Soma dedicated to Yama and the six worlds traversed by the soul after death as described in ṚV X.14.16. The phonetic equivalent is contained in 16b: Ṣaḷ urvīr ekaṃ bṛhat - six are the worlds, one is the Great. The Great is symbolized by the cup-sign.

On tablet 4645 (H-801) the cup-sign has an additional stroke at the bottom similar to the foot of the Indus vessels. The whole inscription is:  . Read from left to right it can be affiliated to ṚV II.13.10c, where the six worlds are brought in connection with Indra: Ṣaḷ asthabnā viṣṭiraḥ pañca saṃdṛśaḥ - you have established the six worlds, the five directions. Asthabhnā, you have established, is identical to the dish-on-stand, viṣṭiraḥ, worlds or spaces, to the banner-sign standing for to expand here. Saṃdṛśaḥ, directions, means literally view and is identical to the first sign. That means that the first line has to be read bustrophedon.

We have mentioned already tablet 8545 as an example for an inscription with three signs. Because of the teaching person in the motif, the inscription can be affiliated to ṚV X.123 addressed to the Vena. Vena is another name of the Gandharva. Verse 1 of this hymn begins with: Ayaṃ venaḥ codayat pṛśnigarbhā - this Vena incites the (waters) that go pregnant with the speckled (bull). For the first sign, the three strokes, we get ayam (a-i-am), this, for the second, the fish, venaḥ, for the third, the lance, codayat, he incites. Pṛśnigarbhā, pregnant with the speckled bull, can be referred to the two animals of the seal, the unicorn as a symbol of Agni and the markhor as a symbol of Soma. The human face of the markhor is better visible on seal 2606. Because of it the markhor is a composite animal like the unicorn.

On seal 8860a (Prabhas Patan-1) we find three animals upon each other, a horse, a markhor and a dog. Under the horse three strokes and a fish are written again. The explanation of this motif that has found its way even into a tale related to the town, where I was born and live in, is to be inferred from the reverse of this seal. Here a goat is attacked by a tiger, a snake is seized by a crab, a fish by a crocodile and in its left corner two bulls are probably fighting with each other. The animals on top of each other convey the meaning that one attains to a higher stage by mutual support, perhaps to heaven or immortality even. To live together in this way must have been the teaching of the Vena, whose name means friendliness.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

We shall now study two more seals with three signs, the unicorn-seals 1038 (M-8) and 3042 (H-29). The inscriptions are and . The first two signs of the two seals are identical. Hence the logographic and phonetic value of these inscriptions could be the same or nearly the same. The explanation of the initial square sign as the right (place for) sacrifice, ṛta, fulfils this condition. The second sign could be read as guardian, gopa in Sanskrit. This is said of Viṣṇu and Soma in the Veda. As the last signs represent a vessel or a trough, the relation with Soma is preferable. Logographically the two inscriptions could then be read as: Soma is the guardian of the sacrifice or the truth. This agrees with verse 8a of the Soma-hymn ṚV IX.73: Ṛtasya gopā na dabhāya - the guardian of the truth cannot be cheated. For the second sign we get gopā, for the third sign na dabhāya, not to be cheated. Na-da can be read as one word, naḷa, reed, and corresponds then to the inner strokes of the last signs. Bhāya is homophone with vāja which either means treasure or sacrificial draught. This is in tune with the main part of the last pictograms.

As an example of a seal with four signs we shall discuss now the zebu-seal 1339 (M-1108) with the signs . A logographic reading leads us to the Viṣṇu-hymn ṚV I.155, for this god is known for his three steps. He is called the cosmic man in the Brāhmaṇas. This could be expressed by the third sign. In an earlier partly logographic, partly syllabic translation I have affiliated this inscription to a verse of the Soma-hymn IX.94,[66] but with regard to the three short strokes at the beginning a better phonetic rendering is delivered by Ṛg-Veda III.56.3c: Tryanīkaḥ patyate māhināvān - with three faces the powerful one rules. Then the three strokes render tryanīkaḥ, three faces, the warrior-sign patyate, he rules, the accented man-sign māhi, powerful, and the cup-sign the ending nāvān which is homophone with nāva, ship. Almost the same inscription is found on the unicorn-seal 1116, only the woman-sign is added. It can be interpreted as a row of teeth, as we have seen already, and stand for to smile or for the vagina dentata, both equivalents for woman. In case of this seal nāvān can be divided into nā, again equal to nau, ship, and the root van, like, love, quite fit for a woman.

But the inscriptions of these seals may also be affiliated to ṚV X.90.4a: Tripād ūrdhva udait puruṣaḥ - with three quarters the cosmic man rose upward. Here the three quarters, identical to the three steps of Viṣṇu, would be expressed by the first three strokes, ūrdhva udait, he rose upward or goes upright, can be affiliated to the second sign. For puruṣaḥ we get two signs, though the man-sign would be sufficient. The cup-sign is necessary, however, to indicate the divine nature of the Puruṣa which is also expressed by the horns of the man-sign. The woman-sign on seal 1116 points out that the Puruṣa

[66] Cf. The Symbolic Conception of the Indus Script, p. 17.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

is both, male and female, but the last three signs can also be read syllabically as pu-ruṣ-aḥ. The man-sign is equal to pu or (p)su, to be born, the cup-sign to ruṣ (ruc), to shine, the last syllable is homophone with ah, to speak.

These readings are questioned again by a similar inscription on the sealing 6170 (L-180) from Lothal having two strokes instead of three in the beginning. Obviously they cannot be rendered by tryanīka or tripād. The sealing is broken, but taken for granted that the inscription was not effected thereby, we have to read it in another way. The clue is given by the similar inscription on the buffalo-seal 2696 (M-1127), where the man-sign is replaced by a bird in brackets (𐌀) and which has the two additional signs 𐌀 in the beginning, written in a separate line. The brackets can be interpreted as the nest of the bird. The bird, obviously of a bigger species, consists of three parts, head, tail and feet. They are depicted very geometrical here, so that they appear like the sign 𐌀. The first sign of this inscription can be interpreted as place, abode called viś in the Veda. It is hence identical to Viṣṇu. The second sign can denote a demonstrative pronoun of two syllables like idam. This leads us to Ṛ̥V I.22.17ab:

idaṃ viṣṇur vi cakrame tredhā ni dadhe padam
Viṣṇu has crossed this (world),
thrice he has put down the foot.

The two short strokes are identical to the prefix vi here, meaning bird, as they are a pictogram of its foot-print. Cakra is homophone with śakra, strong, which can be ralted to the warrior. The bird with its three parts is identical to tredhā, three times, the brackets to the ending me and the prefix ni. Dadhe padam, put the foot, is equal to the cup-sign can also be read as foot, as has been mentioned already. In case of the Lothal sealing the man-sign is to be translated as tredhā. This is possible, if we explain it by Trita, a name of a seer in the Veda. Here ni dadhe padam is equal to the cup-sign.

This deciphering is further questioned by the inscription of the unicorn-seal 2632 with the same four signs at the end. In the beginning we find the three signs 𐌀. Hence we must look for a verse, where tripād occurs at the end. It is found in X.90.3ab:

pādo 'asya viśvā bhūtāni tripād asya amṛ̥taṃ divi
One quarter of him is all the worlds,
three quarters of him are the immortality in heaven.

The sign for pāda, foot, quarter, is a curved line with an 'eye' according to the concordances. It is identical to the crescent of the moon which is one quarter of the full moon. For asya, his, we get the cup-sign on the top of the water-carrier as the equivalent of the foot of Viṣṇu, for viśvā bhūtāni, all beings, we get the sign itself, the work of the carrier is their main activity. The second asya agrees rhythmically with the two short strokes; amṛ̥ta, immortal, with the horned man; divi, in heaven, with the cup-sign, indicating here the divine place.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In concluding this paragraph we shall study the round bull-seal 1309 (M-416) with five signs and the two unicorn-seals 3006 (H-6) and 1071 (M-172) both with six signs. The signs of the round seal are written like a horse-shoe above the bull. They can hence be read from two angles. There is no indicator of the beginning or end in the signs. The concordances give . A round seal is extremely seldom in the Indus Valley, but very frequent in the Gulf region. Hence it must have a special symbolic value, for instance it could refer to the sun.

This assumption is strengthened through the six strokes in the beginning which could represent the six seasons or the days of the week. This leads us to ṚV 1.164.6cd:

vi yas tastabhya ṣaḍ imā rajāṃsy ajasya rūpe kim api svid ekam
Who then is the one who has stemmed apart
in the form of the unborn these six spheres?

With the one is meant the sun here. For vi yas tastabhya, who stemmed apart, we get the hand- or pillar-sign, for the six strokes ṣaḍ imā rajāṃsi, these six spheres. Now we have to jump to the other angle of the horse-shoe, where we find the sign for ajasya rupe, in the form of the unborn. Aja, unborn, means also gazelle which is represented by the sign. Kim api svid, who then, is homophone with kapi, monkey, which is a possible reading of the fourth sign. For ekam, one, we get the single stroke placed in the middle of the inscription because of its special value.

Seal 3006 has the signs . The second sign is certainly a symbol of a fig tree called pipal, aśvattha or banyan, whose Vedic equivalent is vana, wood. We find this word in the second place in ṚV X.81.4a: Kiṃ svid vanaṃ ka u sa vṛkṣa āsa - what then was the wood, what was that tree (out of which the worlds were made)? Kim svid, what then, is rendered here by the square sign, vanam, by the tree-sign, ka u sa, and what (was) that, by the two long and the short strokes. For vṛkṣa, the general Vedic word for tree, we get the bow-sign. The bow is made from wood and the meaning of the root vṛj, being bent, is characteristical for the branches as well as for the bow. For āsa, was, we get a field-sign, since the nomen āsa, abode, seat, is a meaning of this pictogram.

The inscription of seal 1071 starts with the same two signs. It is to be expected hence that it refers to the same verse. Indeed, the fish-sign can be read as ka + sa that are homophone with the root kāś, to shine. For u we get again a short stroke, vṛkṣa is written by the hand- or tree-sign here. The only problem are the eight strokes. It is solved by the Sanskrit word for eight, aṣṭha, which is homophone with āsa.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

4. Narrative motifs

The motif of a seal or tablet can be helpful for the decipherment of the inscription. This will be illustrated in detail in the following chapters, but to find out how far it will take us we shall study here the four-sided tablet 2719 (M-1431). Regrettably the fourth side is almost totally worn, but most probably a unicorn with the standard and two human beings, one standing and the other one sitting like those on tablet 3304 are on the left half. At the right could be a three-headed animal like that on tablet 2734 or a man and an animal in cohabitation like on tablet 1574. On the third side a ceremony is depicted that is most certainly an illustration of the Soma pressing. On the second side we find a file of three animals (unicorn, elephant and rhino) with two birds and a crocodile above them, on the first side four signs together with the deity on a tree and the tiger. The signs are also rather worn, but by the help of similar signs from other seals they can be restored as .

The ceremony depicted on the third side and the two curved lines of the first sign make it likely that this tablet illustrates the same dual principle we have come across on the previous seals. The Sanskrit word for the dual or for both is ubha. It would hence be advisable to look for a verse starting with that word. This leads us to ṚV III.3.11cd:

ubhā pitarā mahayann ajāyata_ agnir dyāvāpṛthivī bhūri retasā
Raising both parents, heaven and earth
that are rich in seed, Agni was born.

Ubhau pitarau is the dual of ubha pitā, meaning two fathers or father and mother, i.e. parents. This would be in correspondence with the sign in brackets - a man can also be a father. Bhūri retasā means 'rich in seed'. This could be expressed by the ideogram of a leaf. The second syllable ri could be rendered by the following foot-sign, as ṛ means to move. Retas, seed, can be written by the cup-sign, because the seed is a symbol of god in the Veda, especially the seed of heaven.

There is another reading to be imagined, however, where the words are not taken from the beginning and the end of a verse, but follow each other immediately. We arrive at such a reading with the help of the two-sided tablet 2761 (M-1400). On one side we find the last three signs of tablet 2719 together with a markhor, on the other side the signs . The first sign of the inscription on the obverse may have been damaged, but we can take the markhor instead of it and read it like on tablet 2719. The sign between the brackets is again almost unreadable, but on account of its shape it is most probably the hare-sign that can also be read as a bear.[67] The two strokes at the beginning of this line seem to confirm the affiliation to ṚV III.3.11, but there is another Vedic verse similarly starting with ubhau: ṚV

[67] Parpola renders it as the head of a bear. Cf. 1994, p. 70. Franke-Vogt (op. cit. plate 31) transforms it into a fish upside down, which is quite unlikely.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

I.179.6c. In this hymn the relation between the famous seer Agastya and his wife Lopāmudrā is described. In verse 6, the last verse, the poet says:

Agastyaḥ khanamānaḥ khanitraiḥ prajām apatyaṃ balam icchamānaḥ
ubhau varṇāv ṛṣir ugraḥ pupoṣa satyā deveṣva āśiṣo jagāma
Agastya, digging with (wooden) ploughs
desired children, descendants and power;
both colours the mighty seer let blossom,
with the gods his desires became true.

If the second line agrees with the inscription on the reverse, that on the obverse must be affiliated to the first line. The man-sign can obviously be referred to Agastya, the horns being a token of divinity suitable for a Vedic seer. The brackets would be equal to khanamāna, digging. Khanitrair, with ploughs, to the pipal leaf, that can be a plough, too. The following sign can be regarded as compound of . The sign in the middle that can be explained as a womb we get prajā, children, for the hand-signs, that can also stand for tree and pillar or supporter, we get descendants and power. The cup-sign renders icchamāna, desiring. Māna is a name of Agastya, here he is the desirer, and the cup is desire as well as fulfilment. The second sign of the second line is a beak obviously, but it can also mean sherd, arma (cf. p. 22), which is homophone with varṇa, colour. For the dual ending āv we get the cup-sign again, because av means to support, to refresh, as its imagined contents does. The hare or bear is a synonym for the seer. Ugra, mighty, is equal to the brackets. The last sign is again a compound. Its parts are and . The first sign can stand for town, pur, the second for flower, puṣpa, synonym and attribute of women all over the world. We find flowers with the female Indus terracotta figurines as well. Put together the two elements render pupoṣa, he lets blossom.

This translation of the tablets makes the motifs of seal 2719 better understandable, too. The tiger on the first side can be explained now as a symbol of Agastya, the person on the tree is Lopāmudrā here who is a substitute of the goddess of wisdom, Vāc. The file of animals on side two is a symbol of descendancy, the birds of the soul of Agastya and his sons, the crocodile of the mother Lopāmudrā. The person at the right of side three in front of a cup that may represent the womb of Lopāmudrā, is Agastya again. Lopāmudrā is also the gazelle or goat that eats from the tree at the left, whereas the tree is Agastya, whose name means literally, be (asti) [like] a tree or hill (from aga - not moving; both are contained in the singular compound sign). The Soma pressing in the middle is a simile of coha-bitation (cf. ṚV I.28). It is also referred to by the motif at the right of side 4. The two persons in the middle are Agastya and Lopāmudrā, too, the unicorn at the left is Agastya again, who is called a "restrained bull" by Lopāmudrā in I.179.4, the standard is a symbol of androgyny here. This means that we could restore even the almost totally obliterated motif of the fourth side with the help of the Veda.

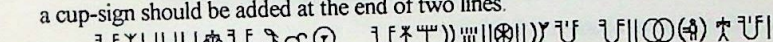
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Some 'narrative' seals are without an inscription. Their motif is often identical to the name of Meluḫḫa. An example hereof is the cylinder seal 9006, where a scorpion follows a bull standing before a date tree. Here the scorpion can be read as mala, explained by Monier-Williams as the 'tip of the scorpion's tail'. On several Akkadian seals the scorpion is an attribute of Ištar who can be identified with the female figure in the upper register. With her legs stretched apart she is giving birth to a tree. At the same time she is beating the bull with a stick. Bull and scorpion are also connected astrologically, Scorpio is opposite of Taurus in the zodiac, where the spring equinox took place in about 2500 ante, as we know already. This means that the motif states the date of the Indus civilization.[68]

5. Long inscriptions

If we do not find an adequate Vedic verse for an inscription, the translation remains confined to a logographic approximation. The longer an inscription is, the greater the chance to find an indicator for such a verse. When we have found it, the rest of the translation goes almost by itself. To illustrate this we shall study the two longest inscriptions that have been found, the motifless tablet 2757 (M-495) and the unicorn-seal 2405 (M-326). On the tablet three sides are inscribed. As it is rubbed at the corners a cup-sign should be added at the end of two lines.



The seven strokes in line two lead us to ṚV X.82.2, where the Seven Seers are referred to as the constellation of the Great Bear or as the seven planets and the One or highest principle beyond them as the pole star:

viśvakarmā vimanā ād vihāyā dhātā vidhātā parama_uta saṃdṛk,
teṣām iṣṭāni sam iṣā madanti yatrā saptaṛṣīn para ekam āhuḥ.
Viśvakarman is wise and he is truly strong,
he is the creator and ordainer, the highest image;
their prayers will be fulfilled by the drink (of immortality) there,
where the One dwells beyond the Seven Seers, they say.

For viśva, all, we get the single stroke, for karma, work, the cross-sign, for vimanā ād, truly wise, the accented cup-sign, for the man-sign with arms stemmed up vihāyā, strong. Dhātā vidhātā, creator and ordainer, corresponds to the bird (vi) in brackets and the two long strokes, paramā uta, and the highest, to the two circles, saṃdṛk, image, to the added cup-sign. In the second line the stroke in the cup-sign stands for teṣām, their. Iṣṭāni, prayers directed to a beloved god or goddess in the form of an image or idol, is equal to the cup-sign itself. From this affiliation it is clear that divine images where used by the Vedic poets. The two curves with the triangle on the top are equal to iṣā, by the

[68] The "astral character" of this seal was hinted at already by C.J. Gadd, op. cit. p. 209. For its further discussion cf. the chapter on Gilgameš and India. For the motif of the woman giving birth to a tree cf. chapter III.7.

CC-0. In Public Domain. Funding by IKS-MoE

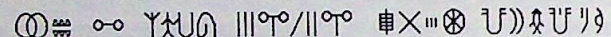
Digitized by eGangotri

drink, and the prefix sam, with (by), for madanti, they enjoy, the wheel-sign is written, as mad is homophone with mathra, to churn or move round. Then follow two long strokes for yatrā, where, the seven strokes and again two curves for sapta ṛṣīn, seven seers or writers. The banner-sign stands for para, beyond, being homophone with bhara, carry. Eka, one, is written with the pictogram of the horned man, because it refers to the Puruṣa, for āhuḥ remains the cup-sign with its basic phonetic value ha. The third line goes along with X.82.6ab:

ajasya nābhāv adhy ekam arpitaṃ yasmin viśvāni bhuvanāni tasthuḥ
On the navel of the Unborn is set the One,
in whom all beings stand (are).

For the first sign we get ajasya nābhāv, in the navel of the Unborn. For adhi, on, upon, we get the crab-sign, as ad means to eat. Ekam is written by the cup-sign, as it stands for the highest principle here, too. For arpitam, set, we get the shrub-sign that can also be interpreted as a sickle set in the hold. Yasmin, in whom, is rendered by the water-carrier being a symbol of the creator. Viśvāni bhuvanāni, all creatures, is equal to the three simple cup-signs expressing the plural here. Tasthuḥ, stand (are), is rendered by the pictogram of the pillar. The cup-sign has to be added again for uḥ (ah).

The inscription of the unicorn-seal 2405 is:



The two balance-signs and the wheel direct us to the marriage-hymn ṚV X.85.14:

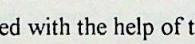
yad aśvinā pṛcchamānāv ayātaṃ tricakreṇa vahatuṃ sūryāyāḥ
viśve deva_anu tad vām ajānan putraḥ pitarāv avṛṇīta puṣā
When you Aśvins came as suitors to the wedding
of the daughter of the sun with the three-wheeled car,
the gods of the space gave their consent,
and Puṣan, the son, chose you as (his) fathers.

For yad (i-ad) we get the second sign, for aśvinā the moon-sign, as the moon is the quickest (aśu) planet. Pṛc-cha (= ha)-mānāv, suitors, is equal to cup- and the fish-sign and the two curved lines. For ayātam, came, remains the cup-sign being homophone with ayatha, foot. In the second line we find three strokes for three and the wheel for the car. Vahatum, marriage, is rendered by the cross-sign here and sūryā, the daughter of the sun, by the tablet-sign with lines, being similar to su-rī, well written. In the third line we find the balance-sign once for the Viśve Devas, the gods of the intermediate space, once for vām, you, referring to the twin-gods, the Aśvins. As they are the gods of the merchants they can be represented by a balance. Anu tad and ajānan are both symbolized by three strokes, perhaps there are four at the end relating to the four beats of ajānan.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The fourth half of the verse goes along with the signs written on three of the edges of the seal. For putra, son, we get a pictogram that can be read as sūtra, thread, for the root of p(s)utra is sū, be born. Pitarāv, fathers, is written by a man with a cup. The cup is equal to av, nourish. For the second av we get the hand-sign in its sense of to promote, for ṛnī the two circles as a pictogram for rī, to write. (I)ta, the second participle of to go, is equal to a variant of the step-sign. It has been written in duplicate, because Puṣan, who is like Tvaṣṭṛ the god of heaven and earth and who is represented by the last sign here, is said to have become the son of the Aśvins. That means that their original relation is inverted in which he is their father (cf. ṚV X.17.1,2). He becomes their son in order to avoid an incestuous relation with his daughter.

Among the long inscriptions the wooden board with 9 signs that has been excavated recently in Dholavira has especially to be noted.[69] One sign is about 40 cm high:  . The last four signs are almost effaced, but they can be restored with the help of three similar inscriptions from Mohenjo Daro. The wheel-sign for a king or for Indra and the rhombus-sign lead us to ṚV IV.27.4ab which describes the theft of the Soma:

ṛjipya īm indrāvato na bhujyuṃ śyeno jabhāra bṛhato adhi ṣṇoḥ
Stretching out (its wings) to (the place of) the Indra-sacrificer
the falcon brought him like Bhujyu from the broad summit of heaven.

The verse is difficult to understand, but U. Schneider[70] who proposes to add 'place of' is confirmed by the signs. As the Soma is brought from the Arātis, the reluctant water-women, he is compared to Bhujyu, who was rescued through the Aśvins from being drowned in the ocean. In this way the sky is replaced by the ocean, where the Soma was brought from according to another tradition.

Let us now study the signs in detail. The first wheel-sign renders the root ṛ, to move round, for the second sign, the banner, we get the root ji or jī, to win. Victory means jaya which is homophone with jāyā, woman. The banner-sign is a variant of the . The meaning of the word ṛjipya, stretching out, is also contained in this sign. The particle īm is referring to the Soma-plant here, therefore it is written by the leaf-sign. Now we find the wheel-sign again. Here it stands for Indra, the king of the gods. The following sign is a pictogram for place which has to be added to the sentence. The syllable vat which means literally like, is homophone with vas, to stay (at a place). For na we get the long stroke, for bhujyum, literally bent, the triangle sign. The next two signs are again depicting the wheel. The rim of the first

[69] For an illustration cf. S.R. Rao, Dawn and Devolution,pl. LIV-C. A better specimen has been published by A. Parpola (1994), p. 113.

[70] Cf. Der Somaraub des Manu, Wiesbaden 1971, p. 2.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

sign of these two corresponds to śyena, eagle or falcon, because this animal is regarded as the king of the sky. Jabhāra, he brought, is homophone with ca ara, and spokes, which are found in the inner part of the sign. The last wheel-sign renders bṛhato adhi ṣṇoḥ, from the broad summit of heaven. Ṣṇoḥ, homophone with snu, line, and with śyena is equivalent to the rim of the sign as in the previous case. Bṛhato adhi. from the broad, is homophone with bṛhato ara, broad spokes, again represented by the inner part of the sign. Possibly there is a tenth sign at the end which would then be equal to bṛhato. By its adjective śyeta, red, the śyena is related to the red phoenix bird which according to the myth reported by Herodot has the size of an eagle and the form of a crane. The nest of the phoenix is made from herbs. The śyena loses one of his feathers that falls on the earth on the place of the sacrifice (ṚV IV.27.4). It is similar to a twig of the Soma-plant.[71]

The last five signs of the Dholavira board occur also on the two daggers 2798 and 2796 and on the zebu-seal 2119, all from Mohenjo Daro. In front of them are the two signs on the daggers as well as on the seal. All inscriptions have a different second line. On seal 2119 it is , on the dagger 2798 and on the dagger 2796 . Nevertheless, all inscriptions agree with ṚV IV.27.2:

na ghā sa mām apa joṣam jabhārā 'bhīm āsa tvakṣasā vīryeṇā
īrmā puraṃdhir ajahād arātīr uta vātān atarad śūśuvānaḥ
He did not carry me off easily, indeed,
for I surpassed him in energy and manly vigour;
on the spot the Puraṃdhi left the Arātis behind
and he outran the winds, too, the mighty one.

That means that it was not easy for the bird to drag the Soma away even after he had surpassed the Arātis, the water-women protecting the Soma.

The additional line of the dagger 2796 renders ṚV IV.27.2ab: Na ghā sa, not indeed he, is expressed by the nail-sign at the end, as nail means nakha. For mām, here the Soma, we get a tree in a railing. Apa joṣam jabhārā, he carried off easily, corresponds to the sign of the water-carrier. The nine syllables of line b are equal to the nine strokes of the inscription. The second line of the dagger 2798 and of the zebu-seal are both equivalent to line c. The dagger itself is equivalent to īrmā, on the spot, for īrma means also arm which a dagger is like. The six strokes are rhythmically identical to puraṃdhi ajahād, the Puraṃdhi left behind. The seven nails agree with the Arātis, as the number seven is natural to women.

---

[71] Cf. This was already recognized by J. Charpentier. Cf. Die Suparṇasage, Leipzig 1920, p. 165.

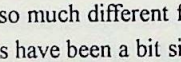
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

On seal 2119 we get a sign for īrmā representing a sherd or arm, īrma. Both are joint together, either with another sherd or with the shoulder. Puraṃdhi corresponds to the triangle sign with additional strokes here representing town, pura. The additional stroke stands for dhi and ajahād. For arāti we get a pot-sign here, as the pot is a symbol of women.

Pada d is identical to the first line of all these inscriptions which is also to be found on the impression of the clay tag 0831 (M-1384): For uta vātān, and the winds, we get the tree-sign with a triangle on its top standing for uta. Vāta, wind, is homophone with vāna, forest. Atarad, he outran, must be divided into atar-ad. The field-sign renders atar, from athar, fire, the rhombus-sign ad, as it represents a mouth and to eat, ad in Sanskrit. The two wheel-signs are identical to śūśu, mighty, the ending vānā is written by the step-sign and the stroke.

6. Inscriptions of the Late Harappa phase

One of the most important inscriptions that belong to this phase is the already mentioned graffito on pottery excavated by S.R. Rao in Dwārkā. Rao has neither given a correctly written nor a complete transcription of the characters. They are not so much different from the Indus signs as he believes.[72] Only two of the teeth-signs have been a bit simplified by reducing the number of strokes. Of the fifth sign the left circle is missing, but this is justified by the meaning it has in the context. Rao believes that the inscription reflects Agni's concealment in the water told of in ṚV X.51,[73] but on the ground of the thrice occurring teeth-sign and the wheel-sign at the end I was able to affiliate the inscription to verse 26 of the marriage-hymn, ṚV X.85. The pot is a symbol of the goddess and of marriage and corroborates this affiliation. I read the signs as  . ṚV X.85.26ab runs:

Puṣā tveto nayatu hastagṛhyā aśvinā tvā pra vahatāṃ rathena.
Puṣan shall lead you from here taking you by the hand,
the Aśvins shall carry you on their car.

The half-filled cup-sign that can also be regarded as a phallus renders Puṣan here, the god of fertility, for the teeth-sign and the two strokes we get tveto or tvā-itas, you from here. The foot-sign corresponds to nayatu, he shall lead, as the foot-print is like a guidance. Hastagṛhya, taking by the hand, is expressed by the following pictogram, for aśvinā we get a comb-sign turned leftwards, because the Aśvins are the husbands of the sun-daughter. Then the teeth-sign is repeated in relation to the

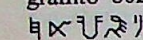
[72] Cf. Dawn and Devolution, pl. XLIX.

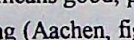
[73] Ibid, p. 281.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

repeated tvā. The next sign stands for the three-wheeled car of the Aśvins, ratha. For pra vahatām, they shall carry, we get the step-sign and an additional stroke.

Rao's transcriptions of seal 8351 (Rakhigarhi-2) and of the sealing 9201 from Djoka (Umma) are also wrong, as is obvious from the photographs and the transcriptions given in the concordances. The same applies for his rendering of the graffito 8027 (Daimabad-7).[74] The inscription of the Rakhigarhi seal given as  in the Indian concordance goes along with ṚV X.125.7a: Aham suve pitaram asya mūrdhan - I give birth to the father in his head. Aham suve, I give birth, is written by the bow-sign. The bow is identical to the belly of a pregnant woman (cf. ṚV VI.75.4). The root pi in pitaram means to grow. Therefore it can be written by a sign that can be explained as a shrub, i.e. something that grows. For taram we get two rhythmical strokes. Asya, his, referring to the eternal spirit, agrees with the sign for god. For mūr we get a sign denoting woman. Mūra means foolish. This is the characteristic of Nature or Prakṛti according to the Sāṃkhya system of philosophy, though the goddess Vāc declares herself as the 'knowing one' in ṚV X.125.3. Her faculty of perception is based on the father of creation, in whose mind she conceives. For the last sign we get dhan. Dhana means good, property, which is expressed by the sign directly.

The Umma sealing (Aachen, fig. 95) has the signs  . On account of the compound sign they can be affiliated to ṚV II.33.10ab referring to Rudra:

arhan bibharṣi sāyakāni dhanvā_ arhan niṣkaṃ yajataṃ viśvarūpam
You deserve to carry arrows and bow,
you deserve the honourable all-coloured breast-ornament.

The compound sign agrees with 10a, arhan is identical to arhat, deserving, worthy (man), arrow and bow are expressed by the reduplicated bow. The second arhan is rendered by two short strokes, niṣka, the breast-ornament, by the mortar-sign which can also be interpreted as a diamond in a frame. For viśvarūpa, all-coloured, we get the four strokes as rhythmical value, for yajata, honourable, the hand-sign meaning to praise also. Rudra is evoked here, because he is very well suited to protect the sealed goods by his bow and arrow.

The graffito stated by Rao as having been found in Daimabad is not included in the concordances nor could I find it in the report of the Daimabad excavations.[75] His intention to prove by these examples that the Indus script becomes "cursive" at the end of the Indus civilization is not supported by the inscriptions. It is true, however, that the signs and especially the pictograms are considerably reduced on

[74] Ibid, p. 278, fig. 69.

[75] Cf. Shali, Daimabad 1976-1979, Delhi 1986.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

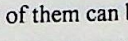
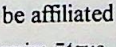
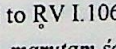
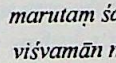
the copper tablets and on the sealings on clay that have mostly been excavated in Lothal. Both belong to the Late Harappa phase, but the frequency of the signs does not support the assumption that they form an alphabet.

The peculiarity of the engraved copper tablets, that have only been found in Mohenjo Daro, is that inscription and motif are in a fixed relation and the existance of several copies of some of them. This makes it likely that they were produced for a certain event like memorial coins. Such events could be death or marriage. This assumption leads us to the Yama-hymns of the Ṛg-Veda, where in X.17.1 the marriage of the creator Tvaṣṭṛ is related:

tvaṣṭā duhitre vahatuṃ kṛṇoti_iti_ idaṃ viśvaṃ bhuvanaṃ sameti
Tvaṣṭṛ arranges the marriage for his daughter,
this whole world comes together.

The four signs of the copper tablet 1591 (M-1450) for example with the motif of a deer and the four signs can be read in accordance with the first half of this verse: The first sign, the hand in the circle symbolizing the universe, can be read as tvaṣṭā, the creator of the world. For the barred fish-sign we get duhitre, for the daughter, the bar indicates the female sex. The third sign, that can be interpreted as a horse here, we get vahatum, marriage, whose root vah means to draw. This can be done by a horse. Kṛṇoti, he arranges, is written by the cup-sign. When the three signs are added as on tablet 2815 (M-1452), we get the second half of the verse: The first sign, the indicating hand, is equal to idam viśvam, this whole. The second sign corresponds to bhuvanam, world, the cup-sign is equal to sameti, come together, because the cup includes everything.

The seal impressions on clay had an economic purpose only in Lothal where they occur in a greater number. In Mohenjo Daro only two sealings have been found, 0261 (M-425) and 2725 (cf. p. 52). The sealing 7064 (K-89) from Kalibangan, that we will discuss in the chapter on Gilgameš and India, is a singularity. It is to be expected that a sealing contains the name of the receiver and or of the sender a, but the inscriptions of the Lothal sealings are much too long to contain simply names.

The recurring sealing 6092 (L-190), for instance, consists regularly of the three lines    . Sometimes the line  is added as a fourth. All of them can be affiliated to ṚV I.106.1:

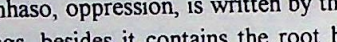
indraṃ mitraṃ varuṇaṃ agnim ūtaye marutaṃ śardho aditiṃ havāmahe
rathaṃ na durgād vasavaḥ sudānavo viśvamān no aṃhaso niṣpipartana
Indra, Mitra, Varuṇa, Agni (we call) for help,
the troop of the Maruts and Aditi we call,
like a car from a difficult path, you benevolent gods,
thus save us from every oppression.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The first line contains the names of the gods Indra (the sign of the king combined with the sign for town), Mitra (the two long strokes), Varuṇa (the two short strokes and the pillar-sign), Agni (the field-sign). For ūtaye, for help, we get the cup-sign as the general sign for the gods, the helpers. The second impression starts with the sign for the Maruts, the wind-gods, they are represented by the horizontal lines here. For śardho, troop, we get the two short strokes as rhythmical value, the goddess Aditi is rendered by the moon-sign. For havāmahe, we call, we get three signs: The variant of the teeth-sign stands for havā, the womb-sign for ma (mother) and the cup-sign for he, as its phonetic value is ha.

The third and longest inscription renders the second half of the verse. Ratham na, like a car, corresponds to the mortar-sign, durgād, from a difficult way, to the hill-sign, vasavaḥ sudānavo, benevolent gods, to the accented cup-sign; for no, us, we get the short stroke, for viśvamān the twelve strokes that can be explained as the homophone varṣa, rain. Aṃhaso, oppression, is written by the fish-sign, as the fish is oppressed by other beings, besides it contains the root ha. Niṣpipartana, save (us), corresponds to the cup- and the man-sign, as the gods represented by the cup-sign are asked for helping mankind, tana. The fourth impression is identical to the name of the author of this hymn, Kutsa Arjuneya (the fish surrounded by for strokes), sunuḥ aṅgirasaḥ, son of Aṅgiras (the two strokes and the rhombus-sign). Other combinations of these inscriptions refer to the same verse which is indeed quite appropriate for protecting goods.

Sealing 0261 from Mohenjo Daro is written in three lines that must be read from bottom to top as usual:  . The last three signs direct us to ṚV V.80.5, a hymn to the Dawn:

eṣā śubhrā na tanvo vidāno ūrdhvā iva snātī dṛśaye no asthāt
apo dveṣo vādhamānā tamāṃsy uṣā divo duhitā jyotiṣā agāt
Like a beautiful young woman she shows us her body,
upright she stands like a bathing woman, so that we may see her,
enmity and darkness are driven away,
when the Dawn, the daughter of the sky, has come.

For eṣā, she, we get the twelve strokes, as it is homophone with vṛṣa, rain. Śubhrā na, like a beautiful woman, is rendered by the bear-sign, as the bear is a symbol of heaviness, subhara. For tanvo, body, we get the stroke-sign representing the spinal cord, vidāno, appears, is shown, is equal to the cross-sign as a symbol of light. For ūrdhvā, upright, we get the crab-sign on account of the homophony with ūrva, enclosure; snātī iva, like a bathing woman, is rendered by the diacritic fish-sign, dṛśaye no, so that we may see her, corresponds to the barred cross-sign, as it is homophone with daṃś, to bite. Asthāt, to stand, is equal to the plough-sign as the plough stands upright in the soil. The second half of the verse is contained in the last line. For dveṣo, enmity, we get the mortar-sign whose two halves can be regarded as enemies or friends. Apo vādha, driven away, corresponds to the three

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

long strokes, mānā to the man-sign (manu means man, māna is a name of the seer Agastya and his descendants). For tamāṃsi, darkness, we get the lance-sign, as the lance brings enmity and death or darkness. Uṣā divo duhitā, the Dawn, the daughter of the sky, is equal to the following compound sign: Divo is represented by the triangle, uṣā and duhitā by the oblique stroke and the teeth-sign. For jyotiṣā, with light, we get the hand-sign in the circle that can be also interpreted as a torch. The sign of the water-carrier renders āgāt, she has come. The name of the author, identical to the name of the sender, Satyaśravas Atreya, is to be found here in the second line: Satya corresponds to the crab-sign, meaning also activity, the fish-sign to śravas, effulgence, the barred cross-sign to at, as ad means to eat, the plough-sign to reya, homophone with rayi, goods, obtained from ploughing. Obviously this impression has no economic purpose.

7. The unicorn-standard and the Soma-plant

In front of the unicorn a standard is invariably placed whose function is unknown so far. Its prototype is found together with a bull on a sherd from Mehi in Baluchistan (Mode, fig. 5). The contrivance has roots here like a tree or plant. The other end of the stem looks like a poppy-pod. The upper part of the standard has the form of a net normally, the lower part of a vessel. A similar standard is found on many Failaka seals.[76] Here the net is at the bottom, however . On the Mehi sherd we simply find the frame. A pipal tree stands behind the symbol. The pipal or ficus religiosa has been venerated in India until today as the cosmic tree, even though it suffocates other trees. Its fruits have berry-form and are sweet like the dates. Hence the standard could represent a mortar that was used for pressing these berries to get the sweet Soma-juice called madhu (honey).

I. Mahadevan suggested that the upper part of the standard represents the filter needed for the purification of the Soma.[77] We get a better solution, however, through the Failaka seals and the Sumerian script, where the net-sign is used as a determinative for plants (Deimel sign 593, Borger sign 318), particularly for a medicinal plant (Akkadian šammu). As the standard has the form of the crescent of the moon on the Failaka seals we can translate the whole symbol as 'moon-plant'. This is identical to the Soma plant, for Soma means moon also. The 'hairs' that are sometimes to be seen on the edge of the lower part can then be interpreted as the

[76] Cf. P. Kjærum, op. cit. fig. 139-148.

[77] Cf. The sacred filter standard facing the unicorn, in: A. Parpola/P. Koskikallio, South Asian Archaeology I, Helsinki 1994, p. 435. The hairs that are to be seen on the top of the lower part in some cases are explained by him as "the splash of the liquid" (cf. legend to fig. 39.3, p. 437).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

rays of the moon. On several Failaka seals the net-sign occurs together with a plant with pinnate leaves, on others with a temple-door expressing that it was used for a sacred purpose.

That on the Indus seal the net-sign is placed on top agrees with the normal direction of reading of Indus inscriptions with several lines which is from bottom to top, whereas it is from top to bottom on Akkadian seals. The net-sign can also be interpreted as pressing board. Then we get Soma press for the contrivance. The upper part may also be regarded as a car used for the distribution of Soma produced in the lower part (cf. note 85). Moreover, the standard is a symbol of Agni who is generated by the friction of two sticks. The three parts of the standard are equivalent to the three forms of Agni and the hairs issuing from the lower part are then the flames. Mortars, stands and strainers have been found in fire-temples in Bactria.[78] In Lothal and Kalibangan fire-altars with vessels in or besides them were excavated.[79] A small ivory sculpture of the standard in a round form has been excavated recently in Harappa.[80] It has holes in the lower part which would suit to a filter as well as a fire-drill or a mortar.

In the Ṛg-Veda the fire-vessel is called pātra and āhāva. The fire in which the Soma has been poured becomes like a vessel for the gods, as it is described beautifully in the Agni-hymn ṚV VI.7.1,2:

> *In his (Agni's) mouth the gods have made themselves a vessel (pātra);*
> *to the navel of the sacrifice, to the seat of wealth,*
> *to the great vessel (āhāva) they roared together.*

In the Vasukra-hymn ṚV X.27.15 the vessel is called sthivi, stand (from the root sthā). It is said that nine seers brought it with them from the west. This is a hint that the fire-cult came from Bactria. In the same verse seers coming from the three other directions are mentioned. That means that the Indus Valley was inhabited by clans coming from different sides and belonging to different races. The most exhaustive description of the standard is given in the Ṛbhu-hymn ṚV I.110.5:

> *Like a field (kṣetra) the Ṛbhus measured out*
> *the single yawning vessel with the rod (tejana).*

The *field* resembles the upper part of the standard, the *rod* the staff under and between its two parts. *Yawning vessel* can be referred to the lower part. The standard or vessel the Ṛbhus constructed is fourfold because it consists of four parts: The

---

[78] Cf. V. Sarianidi, Recent Archaeological Discoveries and the Aryan Problem, in: A. Gail/G. Mevissen, op. cit. p. 252.

[79] Cf. S.R. Rao, Dawn and Devolution, p. 287,289. Rao explaines the standard as a fire-altar with flames as the upper part, but he did not see that it also represents a mortar.

[80] Cf. R.H. Meadow/J.M. Kenoyer, Harappa excavations 1993: The city wall and inscribed materials, in: A. Parpola/K. Koskikallio, op. cit. II, p. 467.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

'field', the vessel and the upper and the lower half of the staff. It can also be compared to the monogram of the fire-altar on Kuṣān and Sassanide coins,[81] the lower part is equivalent to the dish-on-stand (Aachen, fig. 185) and to the cup-sign. The tree on tablet 2719c, where the Soma pressing is illustrated, does not look like a śamī tree, however. Its leaves are similar to those of the butea frondosa. It belongs to the family of the acacias, too, but most of them have pinnate leaves. In the Indian concordance the śamī is called kino tree. The kino is a gum-like, mostly red, sometimes amber-coloured resin exuding from these trees after the incision of their bark. From the śamī tree the astringent variant of the Soma-drink may have been obtained. The incisions of the tree could be similar to the 'milking of the Soma' mentioned in the Veda. On seal 1387 the 'lamellas' on the trunk of the tree could represent the flow of the resin.

The resin of the Indian acacias was called 'gum arabicum', because it reached Europe through Arabian harbours. The word gum is Egyptian. The Egyptians imported it from India over Eritrea. Mixed with water it was used as ink for papyri.[82] Like the Persian hoama and the Akkadian šammu the Egyptian word is derived from Soma. The word gum is related to Arabian kimiya, from which alchemy and chemistry are derived. What the alchemists searched for, the stone of the wise, that is something that could give, if not immortality, at least a long and healthy life, was there already in the form of the Soma.

The juice of an acacia tree is chewed today together with the betel-nut. It is refreshing like chewing gum. Surely Soma had a much more intoxicating effect, but it would hardly have it on modern man who has become insensible for such simple drugs. Anyway, the Soma can be compared to cannabis that is also produced from the resin of a plant.[83] It is significant that the use of such plants was forbidden by Manu (V.6). Like cannabis the Soma plant may have been used for making mats and ropes. This could be the reason for representing it by a net. A mat can be rolled. Then it has the same round form as the vessel of the standard, as it the case with the specimen that has recently been found in Harappa.

In ṚV X.89.5 the Soma is called śimīvat. In the context it should be translated as feathered, literally it means 'like a śimī or śamī'. The śamī is often hostess of the aśvattha, from which the fire-sticks were taken. The pinnate leaves of the śamī that are also found on the Failaka seals, look like a feather or like the teeth-sign symbolizing woman, but the resin is regarded as male like the seed. We have mentioned

---

[81] R. Göbl, op. cit. KS 1,3,4,7; E 53,71,108,145,160; Marshall pl. CLXIV, 18,19.

[82] Cf. W. Wolf, Die Welt der Ägypter, Stuttgart 1954, p. 29,38.

[83] Cf. J. Herer, Hanf, Frankfurt 1993.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

already that the simile of a feather in relation to the Soma-plant is used in ṚV IV.27.4cd contained in the board from Dholavira. In the next line of X.89.5 we read: Soma is all shrubs and trees. This agrees with his name vanaspati and vīrudhāṃ pati, king of the trees and plants. Geldner believes that the Soma plant belongs to the Ephedra-family.[84] The plants of this family, however, have neither to do with the figs nor with the acacias we find on the seals.

On a jar from Nindowari (Aachen, fig. 44) the bull is fastened to the trunk of a tree, too. Beside it are twigs, one with leaves of the pipal, the other with leaves of the śamī. As on the Mehi sherd there are many teeth-signs and eyes above and under the animal, a meander is between them and a lot of lines are on the belly of the animal. The teeth-signs can be read as thousand as we know already. Together with the eyes and the lines on the belly that can be interpreted as foot-prints again, we get the first half of ṚV X.90.1. The bull and the cup-sign stand for the Puruṣa here. Teeth-signs for the śamī tree and eyes in the form of pipal leaves are also found on painted urns from the cemetery of Harappa. The feet appear here as peacocks. Pad, foot, is homophone with pati, bird. The peacock is the vehicle of the soul of the dead. A triangular eye is found between the horns of the bulls on the Mehi sherd. It is likely that it represents the Venus replaced by Rohiṇī or Uṣas in the Veda. As it is the star of the Akkadian goddess Ištar, it could be indicated by the triangle between the 'horns' found on the standard of many Failaka seals. The bull-motif would then refer to the constellation of Taurus, the 'house' of Venus.

The standard has become a pipal tree on seal 1387 where it is drawn by two unicorns whose heads are fastened to the trunk. This confirms that the Soma tree is similar to a car.[85] Such a car is described in the marriage-hymn ṚV X.85 as the vehicle of the sun-daughter on the way to her bridegrooms, the Aśvins. The first

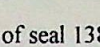
---

[84] Op. cit. p. 284. An Ephedra has also been identified with the Soma-plant by E. D. Caspers on the ground of H. Falck, Soma I and II, Bulletin of the School of Oriental and African Studies 52. That the Ephedras do not appear on Indus seals is explained by her by the effect of "sorcery". Cf. Another Face of the Indus Valley Magico-Religious System, in: A. Gail/G. Mevissen, op. cit. p. 80,82. Residues of ephedra, poppy and cannabis have been found recently in vessels and mortars in the Zoroastrian temples in Bactria (cf. V. Sarianidi, op. cit. p. 252, 253), but this does not mean that the Soma plant is identical with one of these plants. It seems more likely that these are only the herbs, with which the Soma wasflavoured according to the Veda.

[85] The piston motor, the steam engine, the mortar and the fire-sticks are all constructed after the same principle. The car of the Aśvins is not moved by oil or steam, but through the hymns of the poets (ṚV X.114.6). Its "hidden wheel" (ṚV X.85.16) is the rotation of the earth. This is the reason why the gods come every morning to the sacrifice. The car of the Aśvins is often compared to a ship, but it has nothing to do with the modern space-ships, moved by rockets, or with UFOs. Its astral counterpart in the zodiac are the constellations of Gemini and Libra. The visions of the Vedic seers were always in tune with the laws of nature, not against them as the behaviour of the UFOs is according to the reports of people who pretend to have seen them.

CC-0. In Public Domain. Funding by IKS-MoE

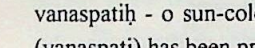
Digitized by eGangotri

sign of the inscription of seal 1387  can be read as the 'all-shaped' car of the sun-daughter and the whole line can be rendered then as X.85.13ab:

sūryāyā vahatuḥ prāgāt savitṛ yam avasṛjat
The marriage procession (of the car) of the sun-daughter went forward
after it had been dismissed by Savitṛ (the sun-god as the father).

The second sign represents prāgāt, go forward, the fish Savitṛ (the sun-god is also a seer), the field-sign yam, this, here the car. It is always written at the end. The lance-sign corresponds to avasṛjat, dismiss. As the pipal can be read as madhu, sweet, on account of its berries, and the unicorns as dugha, the motif of seal 1387 renders madhu-dugha or Meluḫḫa. It should be noted that the tree of the motif has nine leaves, five pointing upwards, four pointing downwards. This agrees with the triangles of the Śrī yantra and the enneagram. Both are symbols of luck that is connected with creation as well as with marriage.

In verse 6 of the apocryphal hymn to the goddess Śrī (ṚV V.87) her tree, the wood-apple (bilva), is asked to drive away by its fruits all scoceries and ill-luck inwardly and outwardly. The first pada reads: Ādityavarṇe tapasā adhi jāto vanaspatiḥ - o sun-coloured one (ādityavarṇe), from austerity (tapasaḥ) your tree (vanaspati) has been preborn (adhi jātaḥ). This is fitting exactly in the inscription of seal 1387: For the first sign we get ādityavarṇe, for the second adhi, for the lance-sign jāto, for the fish-sign tapasaḥ, as the seer is made by austerity and the fish is born in the water, apasaḥ. Vanaspati can be read as the field-sign that replaces the standard on seal 1550 (cf. page 53). Usually the Soma is called vanaspati, king of the trees, here it is the bilva, as it is the holy tree of the goddess Śrī and of Śiva.

There are several seals and tablets with the standard as the sole motif. In the inscription of two tablets from Harappa, 3309 (H-196) and 3322 (H-227), we find the sign as its equivalent. On tablet 3309 it is carried by a man as it is illustrated on many Failaka seals. The inscription written in three lines over both sides is  It agrees with ṚV X.181.1cd:

dhātur dyutānāt savituś ca viṣṇo rathaṃtaram ā jabhārā vasiṣṭhaḥ
From the sparkling creator, from Savitṛ and from Viṣṇu
Vasiṣṭha brought the rathaṃtara-fire.

For the cup-sign we get dhātur, from the creator, for the torch-sign dyutānāt, sparkling. Savitṛ is written by the house-sign, representing his house in the sky. For Viṣṇu we get the second sign of the second line that must be read bustrophedon. It represents the faculty of this god to stem up the sky with the stars. The first sign of the second line is similar to rathaṃtara, a name of Agni according to Monier-Williams. The two strokes in the beginning of the third line are equal to ā, the following sign corresponds to jabhārā, he carried, the last two signs render Vasiṣṭha, literally the best. This seer is represented by the cup because he was born

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

therein. One cup is equal to vasu, good(s), the repetition to the superlative, vasiṣṭha. Iṣṭha is also homophone with iṣa, drink. Rathaṃtara is an onomatopoetic word for the fire-churning. The standard is said to be the highest secret of the sacrifice in the second verse of this hymn.

On the reverse of tablet 3322 the standard is depicted three times, separated by four small circles in a vertical line. Their total number of twelve may refer to the year. The inscription on the obverse is . It agrees with the humorous hymn ṚV I.28.1,2 addressed to Indra. As the god of rain and lightning he is most manly (nṛtana). This makes him the object of fun and irony already in the Ṛg-Veda:

yatra grāvā pṛthubudhna ūrdhvo bhavati sotave
ulūkhala sutānām avedv indra jalgulaḥ
yatra dvāv iva jaghanā 'dhiṣavanyā kṛtā
ulūkhala sutānām avedv indra jalgulaḥ.
Where the stone with broad foot has been erected,
there, Indra, you should swallow the Soma from the mortar.
Where the two pressing boards are made like the female genitals,
there, Indra, you should swallow the Soma from the mortar.

For yatra, where, we get the two curved lines in the first padas of the verses, the strokes under the first sign are identical to dvāv iva, like two, in v. 1 and to pṛthabudhna, broad foot, in the second; the sign itself is identical to jaghanā, female genitals, in v. 1 and to grāvā, pressing stones, in v. 2. For the cup-sign on top of the water-carrier we get adhi, above, in v. 1 and ūrdhva, upright, in v. 2, being homophone with ūrva, reservoir. For the water-carrier we get savana, press, incite, in v. 1, and bhavati, he is, in v. 2. For the woman-sign we get kṛtā, made, in v. 1 which is homophone with kṛti, knife, dagger, and sotave, for pressing, in v. 2, as the teeth can also be used for pressing (cf. ṚV VIII.91). The refrain of the two verses is obtained, when we read the first sign as mortar and pressed, ulūkhala and sutānām, the second sign as ava, down (prefix to jalgulaḥ). The water-carrier is identical to the particles id and u which are changed into idva before the following vocal that is homophone with idvan, going. The cup-sign is equal to the god Indra. For jalgulaḥ, to swallow, we get the teeth- or woman-sign. The three standards are equal to the Soma press and the sacrificial post, to which the author of this hymn was bound; jalgula, swallow, is a simile of the sacred marriage described here.

The beginning of the two verses is also contained in the inscription of the damaged sealing 2725 from Mohenjo Daro, of which only the three signs remained that are repeated in a second line. The first sign is usually written in twos. Here we get the two net-signs for grāva or dvā jaghanā, the mortar-sign for pṛthubudhna or adhiṣavanyā, the field-sign for ūrdhvo bhavati or kṛta, homophone with kṛtti, fur.

The lower part of the standard carried in procession with a unicorn on a pedestal appears on tablet 1568 (M-491). On the reverse we find the signs They can be rendered as ṚV I.164.15b: Ṣaḷ id yamā ṛṣayo devajā iti - six twins

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

indeed they are, the seers born of the god. For six we get the identical number-sign, for yamā, twins, the two circles, id, indeed, is written by the two short strokes, ṛṣayo, seers, by the tree in a circle, which can be explained as ṛṣi-kṣaya, place of the seers here, this is the place under a tree, or as vṛkṣa-ya, tree-like. The warrior-sign is equal to devajā, born of god or of Prajāpati. This can be referred to Rudra often represented by this sign. For the confimation-particle iti remains the rhombhus-sign, which could also be read as jā + iti, birth, existence, caste.

The parts of the narrative scene on the obverse can be affiliated to the same signs: The twin and the seers correspond to the men carrying flags and the standard, Rudra to the unicorn on the pedestal, the lower part of the standard to iti = ūti, refreshment, that is carried together with it. The Vedic verse refers to the six (or twelve) Ādityas or planets with Rudra as the seventh or the thirteenth who are equal to the seasons or the months. This means that the procession is related to the New Year festival.

On several seals we find the standard together with the two signs . The same signs are found on seals with the motif of a bearded goat. We have discussed already some copper tablets with the deer or goat as a symbol of Agni. In accordance herewith the two signs can be translated as 'son of Agni'. In ṚV IV.58.5 the gazelles are compared with streams (dhārā) of melted butter (ghṛta). Ghṛta can be rendered by the first sign, dhārā by the second: Dhāra means also holding and 'holder of ghṛta' is a name of the standard (cf. chapter IV).

On tablet 3314 (H-697) we find the standard in front of a goat with the two signs for Hariyūpiyā. The signs on the reverse agree with ṚV IV.58.1cd:

ghṛtasya nāma guhyaṃ yad asti
jihvā devānām amṛtasya nābhiḥ
That is the secret name of the melted butter,
the tongue of the gods, the navel of immortality.

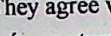
The standard, identical to the cup-sign, is called jihvā devānām, tongue of the god, and amṛtasya nābhi, navel of immortality, here. Navel of immortality is identical to the two signs for Hariyūpiyā. Read as a name the inscription is equivalent to ṚV IV.16.18a: Bhuvo 'vitā vāmadevasya dhīnām - be the well-wisher of Vāmadeva's prayers. For bhuvo we get the bull-sign, as it can be interpreted as the earth, bhū, for vitā we get the two short strokes, for Vāmadeva the fish- and the cup-sign, for dhīnām, of the prayers, the two curved lines. The family of Vāmadeva is the author of the 4th book of the Ṛg-Veda. The name of its ancestor is mentioned only here.

ṚV IV.58.1 can also be affiliated to the inscription of unicorn-seal 1550. Like seal 2502 it can be read as Meluḫḫa[ki], too. It consists of the four signs . The last sign that replaces the standard here can be read as amṛtasya nābhi. For guhyam we get the square sign, representing the Great Bath. The sign is also found in front of a bull on seal 2279 together with the signs . The motif depicts the sacrificing of this animal. The meaning of the signs is the same as on seal 1550. For

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

the stroke and the man-sign we get amṛta, the tree-sign may stand for the genitive here, as it is a symbol of generation.

The upper part of the standard is also a sign of the Indus script. It is mostly written in duplicate as already mentioned The two signs appear in the inscription of the bull-seal 2423 (M-252) that confirms the interpretation of the standard as a car. The signs are  . They agree with the frog-hymn ṚV VII.103.9ab:[86]

devahitiṃ jugupur dvadaśasya ṛtuṃ naro na pra minante ete
They kept the divine rule of the twelfth month,
the men (the frogs) never forget the right season.

For the first square sign we get ṛtu or ṛta, sacred action, homophone with ratha, car. The second square sign agrees with nara na, as the root nṛ, man, is homophone with ṛ and na with ta. The first man-sign is identical to jugupur with the root gup, to guard, the second with pra minante, to forget, as the stem mina is identical to manu, man. Ete, these, is homophone with eta, deer, the teeth can be interpreted as its hairs. The 12 strokes can be read as rain, vṛṣ, also the root for year, varṣa, because it started after the rainy season. A single stroke that was perhaps added later can be read as genitive of dvadasa or it may stand for the 13th month of the lunar year. The first sign, the black (or red) fish is an ideogram of Śiva, also called mahādeva or simply deva. Hita is expressed by the crown on its top.

As on the jar from Nindowari the śamī and the pipal tree are depicted together on a jar from Lothal.[87] This motif can be referred to ṚV X.97.5, where the aśvattha is mentioned together with the parṇa or feather tree as the home of the healing herbs. Two birds sit on the top of the acacia with a fruit in their beak which is obviously a pea-legume. This is described in ṚV I.164.20, where the idea of reincarnation is illustrated:

Two birds, closely befriended,
sit together on the same tree,
one of them eats the sweet berries (pipal),
the other looks on them without eating them.

Generally the pipals are taken to be the figs of the pipal tree that look like berries, but peas have berry-form, too. The figure at the right of the śamī tree is probably a human being. The figure at his left could be a snake. The whole scenery recalls the Biblical paradise. The śamī would be the tree of knowledge and the pipal the tree

---

[86] It was this verse that H. Jacobi made the starting-point of his investigation of the age of the Ṛg-Veda. Cf. op. cit. p. 258. For the interpretation of the frog-hymn cf. J. Gonda, op. cit. p. 313.

[87] For the illustration cf. S.R. Rao, Dawn and Devolution, fig. 31,1.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

of life. The fruit the snake offered to Eve was probably not an apple then, but a pomegranate, whose seed is similar to the leaves of the śamī.

The tree on the Indus seals and tablets, be it a pipal or a śamī, is often flanked by one or two gazelles as on tablet 2719c. The same motif is found on seals from Uruk (Frankfort IVj) and Susa, where the tree is replaced by a pipal leaf.[88] On the Dilmun seal 6057 (L-123) found in Lothal the tree between the two gazelles has been replaced by a snake looking like the pinnate leaves of a kino tree (Aachen, fig. 101). The snake can be regarded as the Kuṇḍalinī, the two gazelles as Iḍā and Piṅgalā (cf. the chapter on Patañjali). The snake may also be identified with Vṛtra and the two gazelles with his wives like the gazelles on seal 2420. On seals from Akkad and Elam two gazelles are often drawn up at their hind-legs by a god. This can be a simile of utter surrender and of the inversion of creation that is called pratisarga by Patañjali and explained as the aim of Yoga. On a Greek vase the Lady of Beasts stands between two hares, holding up one of them at their hind-leg. Here compassion and power, the two aspects of the goddess, may be represented. We shall deal with the Lady and the Lord of Beasts extensively in chapter II.

8. ṚV I.161 To the Ṛbhus

Author Dīrghatamas, metre Jagat, 14 Triṣṭubh

1 (Ṛbhus:) Why did the most beautiful one, why did the youngest come?
What is his message? What was it, what we said?
We did not despise the cup that is from the house of the Great,
we only talked about the condition of the wooden vessels, brother Agni!

The *most beautiful and youngest* is Agni. Evidently the Ṛbhus fear to be censured or even punished by him. The *cup*, camasa, is the most frequent sign of the Indus script, therefore all signs are called cups in the Veda, as already mentioned. *The Great*, maha, refers to the creator-god Tvaṣṭṛ here. The *cup*, i.e. the sign, has been made by him and is good hence, but still it has to be developed into a script. *Wooden vessel*, droṇa or pātra, is another name for the signs. Macdonell identifies the one cup with the moon and the four cups with its phases,[89] but the phases are only temporarily and what is the meaning of the new moon?

2 (Agni:) Make the one cup into four!
That's what the gods tell you, therefore I have come;
after doing that, sons of Sudhanvan,
you will be worthy of sacrifice like the gods.

---

[88] For the Susa-seal cf. E. Paroda, Alt-Iran, Baden-Baden 1962, p. 26.

[89] Cf. Vedic Mythology, Straßburg 1898, reprint New Delhi 1981, p. 134.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Sudhanvan, having a good bow, could refer to the rainbow. According to Aitareya Brāhmaṇa III.30 the Ṛbhus are the disciples of Savitṛ. As Savitṛ is a form of Prajāpati they are also his disciples.

3 You thus replied to the messenger Agni:
We have to make a horse and that car here,
we have to make a cow and two young;
after having done this, we shall be equal to you.

The *horse* is not a normal one, but the unicorn that is horse a n d bull. It is called vṛṣan-vasu, beaming like a bull, in the Ṛbhu-hymn I.111.1. *Cow* means script here. The *two* are the parents of the Ṛbhus (cf. v. 2 and 10) who stand for the older tradition.

4 After having made these things, the Ṛbhus asked:
Where did he go, who came to us?
Seeing that they had made the cup fourfold;
Tvaṣṭṛ took refuge with the women of the gods.

Where did he go? refers to Agni, the fire. After its extinction nobody knows, where it has gone. This simile is still used by Gauḍapāda in his Kārikā IV,49. The creator-god Tvaṣṭṛ takes refuge with the women of the gods out of shame. His close connection with them, particularly with his daughter, the Dawn, is contrary to the laws of the later Aryans and hence characteristical for the Indus religion.

5 Let us kill them, said Tvaṣṭṛ,
because they despised the cup that served the gods! -
They made themselves other names during the Soma pressing,
through these other names the virgin rescued them.

Tvaṣṭṛ looks upon the manufacturing of the four cups or the new script as sacrilegious here. In ṚV IV.33.6 he is glad about it. This reflects the ambivalent relation of the later Aryans to the Indus culture. The pressing of the Soma is compared here to the process of writing on a seal. *Other names* can be referred to the new pictograms. The *virgin* is the goddess of Dawn, Uṣas, or of wisdom, Vāc. Like the Greek Athena she protects the artisans.

6 Indra harnessed the two golden horses, the Aśvins the car,
Bṛhaspati drove up the cow Viśvarūpā,
Ṛbhu, Vibhvan and Vāja went to the gods,
the artisans got their part in the sacrifice.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Indra has got the horses here already that the Ṛbhus shall make him. Therefore this verse is probably an interpolation. The *car* of the *Aśvins* can be compared to the standard in front of the unicorn (cf. note 85). The dual principle is also expressed by the *cow* and *Bṛhaspati*, the priest of the gods, who is another form of Prajāpati.

7 They let the cow flow from the skin by mental power,
the two old ones they made young again;
the sons of Sudhanvan made the horse from the horse,
they harnessed the car and went to the gods.

Skin refers to the body of the seal, the matrix, *cow* to the script. *Made the horse from the horse* can be referred to the unicorn (cf. v. 3).

8 Drink this water! you said,
drink especially this that has been flavoured by muñja-grass;
if you don't like it, sons of Sudhanvan,
then enjoy the Soma of the third pressing.

Muñja, the Vedic name for cannabis, is homophone with Mohenjo. The Soma is mixed with water and *flavoured*, literally flowered by cannabis (cf. note 84). If the Ṛbhus do not want this, they are enjoined to drink the pure Soma.

9 The water is the most important, said one,
the fire is most important, said the other,
the wielding is most important, said the third,
thus they fashioned the cups with true words.

This is a key verse, for *water* and *fire* have nothing to do with wooden, but only with earthen cups. From the same material the inscribed tablets were manufactured. The seals, made from steatite, were burnt in the fire, too. *Wielding* is a simile for working at the potter's wheel. The root piś, fashion, is exchangeable with rī, to write

10 One drove a lame cow into the water,
one cut the meat that was borne in a basket,
one carried away the rubbish till sun-set -
is it for this reason, that the parents caressed the sons?

Here the manufacturing of the seals or cups is described symbolically. As cow means script, a *lame cow* could be a defective seal or cup that was thrown into the water for melting instead of burning it. The meat in the basket could be a simile for the clay to be cut for the manufacturing of the seals or cups. The rubbish is what remains of it. The fame of the parents is kept by writing their names on the seals, therefore they caress the sons to thank them for that.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

11 They created for him the grass on the heights,
the water in the depths by their magic power, the men;
since you have slept in the house of Agohya,
would you go back to it today, you Ṛbhus?

For him refers to the creator Tvaṣṭṛ or Prajāpati represented by the sun, called Agohya here. The deeds of the Ṛbhus are services to their teacher. When he is angry, they cannot go back to him after the end of their apprenticeship.

12 When with closed eyes you glided around the worlds,
where did your loving parents stay?
You curse him, who touches your fore-arm,
you give answer to him, who speaks (friendly) to you.

Gliding (like a snake) with closed eyes refers to the meditation of the Ṛbhus during writing. The *worlds* (or beings) are the shapes of the signs. In meditation the Ṛbhus completely forget their parents (the older tradition). To *touch them on the fore-arm*, karasna, that is equal to the Indus sign , means to disturb them, hence their curse. The fore-arm, called īrma in Atharva-Veda X.10.21, is synonymous with the sherd, one of the materials for writing. Therefore it is especially holy to the Ṛbhus.

13 When you Ṛbhus finished your sleep,
you did ask: Agohya, who woke us up?
The buck said the dog was the awakener -
after a year you Ṛbhus have realized this now.

The apprenticeship of the Ṛbhus is called their *sleep* here. It lasted for a year and was filled with meditation. The Ṛbhus are connected with it symbolically by the four vessels that are related to the four seasons and the four cosmic periods. The *buck*, basta, is homophone with vastu, the awaken-ing morning light. The dog is an attribute of the goddess of Dawn (cf. the chapter on Purūravas and Urvaṣī).

14 The Maruts go at the sky, Agni on the earth,
the gales cross over the space;
in the waters, in the ocean goes Varuṇa
in search for you, children of power!

Children of power are the Ṛbhus at first, then all men who in search for inner power or enlightenment need the help of the god Varuṇa.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

II. THE LORD OF BEASTS

We have seen already that there are similarities between the Sumerian pictograms and those of the Indus script. Another possibility of comparison lies in the motifs. The most interesting among them is the Indus seal 2420 (M-304), because of the many possibilities of its interpretation and because of similar motifs found on a wall relief in Kargamiš[1] and on a Celtic caldron.[2] The motif was called 'Lord of Beasts' and 'Proto-Śiva' by J. Marshall.[3] A male deity in the position of the Celtic god has also been found on a seal from Tepe Yahya in Kerman/Iran, but without any animals around it.[4] Moreover, the Lord of Beasts appears in the figure of Enkidu as a written testimony in the first tablet of the Gilgameš epic. Therefore this tablet is included in the present investigation. The motif on the Celtic caldron was compared already with the Indus seal by F.O. Schrader,[5] H. Mode[6] and K. Sälzle[7], the latter two referred also to the Kargamiš relief. The Indus seal has been studied variously,[8] recently by P.V. Pathak.[9] The Celtic caldron was excavated in 1891 from a moor near Gundestrup in Denmark. It is supposed that it has been manufactured between 200 ante and 200 post our era,[10] while the Syro-Hittitic

---

[1] For an illustration of the relief cf. M. Riemschneider, Die Welt der Hethiter, Stuttgart 1954, pl. 55. A drawing is given by H. Mode, op. cit. fig. 39.

[2] For an illustration cf. J. Moreau, Die Welt der Kelten, Stuttgart 1958, pl. 95-97.

[3] Op. cit. p. 52,54. Marshall writes "Lord of *the* Beasts".

[4] For an illustration of the seal impression cf. A. Parpola (1994), p. 250.

[5] Cf. Indische Beziehungen eines nordischen Fundes, ZDMG 13 (1934), p. 185.

[6] Op. cit. p. 67.

[7] Cf. Tier und Mensch, Gottheit und Dämon, München 1965.

[8] Notably by A. Hiltebeitel, The Indus Valley Proto-Śiva, Anthropos 73,1978; and D. Srinivasan, The so-called Proto-Śiva Seal from Mohenjo Daro, Archives of Asian Art 29, 1975.

[9] Cf. The Lady of Beasts or the Lord of Beasts, Purātattva 21, 1990-91, p. 57-64. P. includes six other tablets with a figure in a yogic posture in his paper, but two of them have no animal, two others have simply two snakes or two snakes and two crocodiles at their side. On tablet 3303 (H-176) are a long-eared gazelle and a tiger beside it, separated from it by a partition. This tablet should not be brought under the headline of the Lord of Beasts either. (For a discussion of these tablets cf. the chapter on Indus seals and tablets with anthropomorphic motifs).

[10] Cf. J. Moreau, op. cit. p. 258,259.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

relief from Kargamiš has been made between 1050 and 850 ante.[11] As the Indus civilization flourished between 2500 and 2000 ante, there are about 1000 years between each of the finds. The intermediate links between the Celtic and the Indian Lord of Beasts could be the seal from Tepe Yahya that is dated between 2200-1800 ante and the New Babylonian version of the Gilgameš epic that was written about 1200 ante. It goes back to an Old Babylonian version from 1800 and Sumerian myths from the 21st century. With regard to the erection of the great wall of Uruk Gilgameš' life-time is dated between 2750 and 2600.[12] Hence it is historically possible that the Mesopotamian tales of Enkidu and Gilgameš were influenced by ideas of the Indus Valley.

Neither the historical possibilities nor the distance of time and space are of importance for a symbolic comparison of motifs, however, whose aim lies in the field of archetypic research. In this frame the motif that is called 'Lord of Beasts' or 'animal trainer' has to be regarded as an aspect of the cosmic man or macroanthropos called Puruṣa in the Ṛg-Veda. The macroanthropos is common to the whole archaic world and can also be found in the Jewish and the Christian religion. In the mythology of the Germans he is known as the giant Ymir. That it had a central position with the Celts is obvious from the caldron that is a proof of the great talents of this people in the field of symbolic art and religion.

Though the basic conception of the cosmic man is the same at all times and places, different attributes can be attached to it. These attributes may have been adopted either from another culture or they may have been developed in one culture only. It is hence not surprising that the central figure on the Syrian relief has no horns, though horns are a quite frequent requisite in Mesopotamian art, nor that the Celtic lord wears the horns of a deer, the Indian those of a buffalo, or that the animals surrounding the central figure vary in number and species. On the other hand it does not prove any cultural dependance, if one of the animals in all images looks in the opposite direction. This may have been caused by artificial reasons or it may have been a general means of expressing a circular movement in archaic times.

Schrader points out, that the Celtic as well as the Indian lord is sitting cross-legged, that both wear a belt round their belly, and that the animals at their right side have the same horns as the main figure.[13] Though he refers to the original of the seal and not to the impression, his observation is correct, as the motif has to be

---

[11] Cf. L. Woolley, Mesopotamien und Vorderasien, Baden-Baden 1965, p. 133.

[12] Cf. Schott/Von Soden, Das Gilgamesch-Epos, Stuttgart 1980, p. 4.

[13] Cf. op. cit. p. 112

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

read like the script from right to left. It must also be noticed that the Indian way of sitting is much more complicated than the Celtic and that of the Kerman figure. In Yoga treatises this posture is called yoni-āsana, because the feet have the form of the female organ called yoni in Sanskrit. In the Ṛg-Veda this posture could be alluded to with the deity Ekapad, the one-footed, a deity of lightning.[14] The female symbolism has become male here. Furthermore, the Lord of Beasts wears female ornaments such as the bangles on his arms, and his upper garment consists of seven lines formed as a female triangle. The animals surrounding him can also be regarded as female, as they are part of nature. The ends of his belt can be interpreted as ithyphallus as was done already by Marshall.[15] Thus we get an image of the androgyn that is a form of Śiva and of Viṣṇu in later mythology. Female features are also found with the central figure of the Kargamiš relief, especially in the hair-do. The long hair and the animals surrounding him are part of the description of Enkidu in Gilgameš epic I.ii.34-41:[16]

> Aruru washed her hands, she pinched off clay and threw it down,
> Enkidu she made, the hero, a son, born from the glory of Ninurta.
> The body was covered all over with hairs,
> his curly hair grew heavily like that of Nišaba.
> He knows neither men nor country, he is clad like Šumukan.[17]
> He eats with the gazelles from the herbs,
> with the animals he throngs in the watering place,
> in their crowd his heart rejoices in the water.

It is known from fragments of the epic excavated there that the Hittites were acquainted with Enkidu. Perhaps the relief is a copy of Enkidu's image that Gilgameš ordered to be made after the death of his friend (tablet VIII.ii.26).
Enkidu is brought into the city of Uruk by a temple prostitute. This motif is related to the Indian story of the young sage Ṛṣyaśṛṅga, who is brought by a similar woman to the city of Romapada.[18] Life in the forest is an ancient institution of the

---

[14] Cf. A.A. Macdonell, op. cit. p. 74.

[15] Op. cit. p. 52; cf. A. Hiltebeitel, op. cit. p. 769.

[16] Translated from the Akkadian edition published by R.C. Thompson, The Epic of Gilgamesh, Oxford 1930.

[17] Aruru is a name of the mother-goddes, Ninurta is the god of war, Nišaba the goddess of grain, Šumukan the Lord of Beasts.

[18] The story is recorded in India for the first time in the Rāmāyaṇa. For a comparison of the two stories see D. Schlingloff, Die Einhorn-Legende, Christiana Albertina AF 1970/71.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Indian society. It is quite likely that it was already invented by the sages of the Indus cities who were also called yati, magicians. Their name has survived in the word yeti for a sort of ogre who is said to live in the Himalayas. In Mesopotamia such men appear very seldom. In the epic we only hear of the ogre Ḫuwawa living in the forest like Enkidu. The name Enkidu means 'formed by Enki'. Enki is the Sumerian god of wisdom, the Akkadian Ea. Enkidu could hence be a sage like Ṛṣyaśṛṅga. Perhaps Enkidu and Ḫuwawa belonged to the same group of men who founded the Indus cities. Because of his friendly behaviour Enkidu is fit for being a translator or ambassador of Meluḫḫa.

The function of a translator is also mentioned in the inscription of the Akkadian seal 557 dealt with already in the previous chapter. The complete reading of the inscription is: Šu-ì-lí-śu, eme-bal me-luḫ-ḫa^{ki}: Šuilíšu, interpreter of Meluḫḫa.[19] With regard to similar motifs the horned personage in the middle of the seal must be the goddess Ištar. There are several other seals with this goddess and a child on her lap. They are classified by Boehmer (pl. XLVII,55-560) under the headline "Göttin mit dem Kind" (goddess with the child). The crescent of the moon that we find as a 'filling motif'[20] on many Akkadian seals appears here like two horns on his head. Because of these horns he may be compared to a bull-man similar to a centaur called Gandharva in the Veda. The horns are an emblem of divinity and of sacrifice, but in Greek mythology the centaur has lost the divine character that he has in the Veda and in the Indus culture. A man with a beard and a turban and a woman, probably his wife, stand in front of the goddess.[21] He carries a goat on his shoulder, she has a pot in her hand. With regard to the inscription they could be visitors from Meluḫḫa, though their coat is Akkadian. In the left corner a man sits behind a vessel with a stick in his hand, probably for opening it. Above him are two other vessels of the same kind. They are not butter-tubs,[22] but contain most probably precious goods brought as a present by the visitors. The man sitting on

---

[19] Cf. D.O. Edzard, Die Inschriften der akkadischen Rollsiegel, AfO XXII (1968/69). Like the Indus signs the Akkadian signs can be also read logographically. Šuilíšu would mean then 'bearded (šu) [man protected by] the hands (šu) of the god (ilí).' This could be a secret name of Enkidu. The name Šuilíšu occurs on three more seals that could also be explained as depicting scenes of the life of Enkidu. From the phonetic values of the name we get simply the translation 'he of his god'.

[20] Cf. H. Frankfort, op. cit. p. 62.

[21] A similar motif is found on a seal from Failaka. Cf. P. Kjærum, op.cit. fig. 369. The bearded man on the lap of the goddess is missing here, however.

[22] Cf. Boehmer, op. cit. p. 122.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

the lap of the goddess, one of the persons in front of him and the man behind the vessel have raised their hand for hailing the goddess on the throne.[23]

Tosi thinks that the man sitting on the lap of the goddess, whom he regards as a king, is the interpreter,[24] but it was surely not customary in Akkad that interpreters sit on the lap of the goddess. Apart from the children this was the place for the lover or the wife.[25] A child is out of discussion here, however, as the figure has a beard. A child with a beard is mentioned in Akkadian word-lists, but merely as an abortion. We cannot remove the beard of this person, but we can identify the goddess with Gilgameš, because he is her representative on earth as Enkidu is the representative of Meluḫḫa. As they are friends Enkidu can sit on the lap of Gilgameš.

We read about the two in II.iv.12,13 of the epic:

> They took the hands of each other,
> they held their hands like lovers.

Moreover, we hear the sun-god saying to Enkidu in VII.iii.40-44:

> Now, friend, Gilgameš is your favourite brother.
> He lets you rest on a kingly bed,
> in a well-prepared bed he lets rest you.[26]
> He lets you sit in peace on a seat at his left,
> the kings of the world he lets kiss your feet.

Enkidu can be called 'interpreter of Meluḫḫa', not only because his life in the steppe is similar to that of the yatis. It can also be compared to that of the wandering ecstatics called muni who live according to ṚV X.136.6 together with the wild animals. This is why he is not only an interpreter, but also a representative of Meluḫḫa. Like Ṛṣyaśṛṅga in the Indian mythology Enkidu is born from a gazelle (tablet VIII.i.3 of the epic). According to VIII.i.4 Enkidu's father was a wild ass. Hence he can be regarded as a Gandharva in the true sense of the word.[27]

Contrarily to the Indian and to the Mesopotamian Lord of Beasts the central figure on the Celtic caldron has no female features, but the caldron has three other plates with a goddess in the middle to be recognized by her bosom. On one plate she is

---

[23] For the description of the seal see also A. Parpola (1994), p. 132.

[24] Op. cit. p. 119.

[25] Cf. Gilgameš epic X.iii.3 and Ištar's Descent into the Netherworld, line 35.

[26] Brother and the well-prepared bed have sexual connotations here.

[27] G. Dumézil records the king Midas, who is said to have had the ears of an ass, among the centaurs. Cf. Le Problème des Centaurs, Paris 1929, p. 242.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

depicted between a couple of horses and elephants and a tiger in front. Schrader compares the motif with the Indian Elephant-Lakṣmī[28] without being aware that the goddess with the tiger appears as a motif on several Indus seals. We may compare her with the Greek Lady of Beasts, Artemis.[29]

The Lord of Beasts is a minor god in the Akkadian pantheon and we do not hear much about him in the Veda or in the Celtic mythology. Enkidu, however, who is compared to the Lord of Beasts in the epic, is otherwise regarded as a god like Gilgameš. This is expressed by fixing the determinative for god to their names. The Indus seal is one of the most important excavated so far. Marshall has recognized this by calling it 'Proto-Śiva'. The sign above the head of the deity is an internal proof of the importance of this figure, as it appears as a singularity on the Harappa tablet 3005 with the motif of a horned man carrying a club on his shoulder. The main male figure of the Celtic caldron is obviously the deer-god Cernunnos who is regarded as the most important god of the Celts. According to the description given by Lengjel he is closely related to the Vedic Viśvakarman.[30] This corresponds to the role Mercury had with the Romans. On a sculpture in the cave of Trois-Frère Cernunnos is pictured together with Apollo and Mercury,[31] this means that he was on a par with these gods.

Ṛṣyaśṛṅga, too, is a very important personality. It is he who officiates over the sacrifice of king Daśaratha leading to the birth of Rāma, one of the ten major incarnations of god Viṣṇu. Ṛṣyaśṛṅga, meaning literally 'having the horn of a gazelle', is described in Indian stories and depicted on Buddhist cave paintings with a horn on his head, as he is born by a gazelle in a mythical way. Like the sage Vasiṣṭha he is begotten in a lake, which can be identified with the Great Bath of Mohenjo Daro. The gazelle, his mother, is a form of a hierodule like Enkidu's mother.[32] In a Buddhist version of the story the name of Ṛṣyaśṛṅga is changed into Ekaśṛṅga, meaning unicorn. This animal is the most frequent motif on the Indus seals, but it does not appear any more in later Indian literature and art. In the Veda

---

[28] Op. cit. p. 187.

[29] For the Lady of Beasts in connection with this goddess cf. K. Sälzle, op. cit. p. 57. On a torso from Italy (Sälzle, p. 63) she stands in the middle of two lions drawing them up with their hind-legs. S. believes that the winged and naked Babylonian goddess standing on the back of two lions represents the Lady of Beasts, too (ibid.).

[30] Cf. L. Lengjel, Das geheime Wissen der Kelten, Freiburg ^{2}1981, p. 223.

[31] Cf. Lengjel, op. cit. p. 222.

[32] The goddess Lakṣmī or Śrī is said to be hariṇī, yellow-brown (like a gazelle) in ṚV V.87.1.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

it is rendered by a horse or a bull or a bull-horse and sometimes by a goat, whose name is aja, meaning unborn too. A man like Ṛṣyaśṛṅga with a twig on his head kneels in front of a deity with horns standing in a pipal tree on seal 2430 (M-1186). Behind him we see a ewe or markhor with helical horns and a human face. It can be identified with a goat sacrificed before the bull in Vedic sacrifices and is hence also a symbol of the Puruṣa. In a similar way the fallow-deer standing behind the kneeling Enkidu on the Kargamiš relief can be identified with a sacrificial animal. Enkidu has no horn on his head, but the bull he holds at its horn with his right hand looks as if it had only this horn. With the other hand Enkidu grasps the leg of a lion, but he does not draw the animal up, as the hero standing between two goats or lions on several Akkadian seals does.

The Hittites cannot have taken these traits from the Indian stories, as they lived at an earlier time, but it is possible that they knew it from the Indus Valley. This would mean that the Enkidu-story was not a forerunner of the Ṛṣyaśṛṅga-story, as Schlingloff contends,[33] but that both have their origin in Mohenjo Daro. In a Hittitic treaty from 1350 ante we also find the first testimony of the Vedic gods Mitra, Varuṇa, Indra and the Nāsatyas.[34] Nāsatya is another name of the Aśvins, the divine twins. In the epic, Enkidu is abandoned by the animals after he has had sexual intercourse with the hierodule. The wise Indian hermits and munis live until today in the company of animals, as it is described in a hymn of the Sufi poet Ġalāladdin Rūmi. A similar motif is found in images of Orpheus. Enkidu, though he is called a god and wise by the hierodule in I.iv.34, does not behave as such a man, when he is going to die.[35] Likewise Gilgameš, though a god, has to go in search for the truth. The place, where he eventually arrives, the 'mouth of the streams', could be the river Indus.[36] Meluḫḫa was the land of wisdom for the Akkadians as Egypt became it later.

We can take up now the investigation of the animals surrounding the central figure. There are a lot of studies on this aspect of the subject either.[37] If the central figure

---

[33] Op. cit. p. 52.

[34] Cf. F. Wilhelm, Indien, Fischer 17, Frankfurt 1967, p. 26.

[35] Thompson's reading 'damqata' in I.iv.34 has been confirmed now by a fragment from Ḫattuša (cf. G. Wilhelm, Neue Akkadische Gilgameš-Fragmente aus Ḫattuša, ZA 78, p. 104). Its literal meaning is not 'wise', but benevolent. Enkidu appears like a god to the hierodule because of his benevolence.

[36] Cf. the chapter on Gilgameš and ancient India.

[37] Cf. A. Hiltebeitel, op. cit. (1978), p. 767.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

is simply the Lord of Beasts, the surrounding animals have no meaning of their own, their selection and arrangement are accidental. If we interpret the central figure as the cosmic man, however, the animals must also be explained in respect to him. One explanation is referring to space, the other to time. The first leads to the planets, the second to the parts of the year, the seasons. The planets are not dealt with in Vedic mythology expressively, but the seven sons of Aditi, the Great Mother of the Veda, mentioned in X.72.8,9, can be identified with them.[38] The seasons, only three of them, however, appear in the Puruṣa-hymn X.90.6. Moreover, the trinity is contained in the three worlds, heaven, sky and earth, mentioned in X.90.14. Independently of the seasons three types of animals occur in X.90.8: Those living in the open field, those living in the forest and those living in the grāma. According to Grassmann's dictionary grāma means village, settlement, clan or a troop of an army. Among the five sorts of animals of seal 2420 the rhino and the two gazelles under the pedestal live in the open field, the tiger lives in the forest, elephant and water-buffalo live in the forest and in the grāma. In addition, ṚV X.90.10 names horses, cattle, goats and sheep and animals that have incisors on both sides of the mouth. None of the animals of seal 2420 belong to these categories, but all of them appear on the tablets 2783 (M-439) and 1574 (M-489). On tablet 2783 we find two bulls, a rhino, an elephant and a goat or unicorn arranged around a crocodile, on the three-sided tablet 1574 two tigers, a rhino and an elephant are on the first side, on the second a unicorn, another unicorn with two horns, a bull and water-buffalo. Two crocodiles are on the upper register of both sides, one with a fish in its jaw. The crocodiles can be identified with the animals having incisors on both sides of the mouth. They are a symbol of the female aspect of the Puruṣa and hence identical with the Lady of Beasts. The planetarian and the seasonal explanation are only applicable to seal 2420 and to the Celtic caldron, because only here five or four different types of animals are grouped around a centre. Hence these motifs contain the most inclusive image of the Puruṣa.

In case of the Indus seal they can be classified in the following way: Water-buffalo - spring - Venus (Uṣas); tiger - summer - Mars (Rudra-Śiva); elephant - rainy season - Jupiter (Indra or Varuṇa); rhino - autumn - Saturn (Puṣan or Parjanya); gazelles - winter - Mercury (Viṣṇu or the Aśvins). Mercury is known to be con-

---

[38] In verse 8 of this hymn eight sons are mentioned. The eighth son is Mārtāṇḍa, the still-born egg, identified with the sun in later mythology. It is more likely that originally the moon was meant, as the moon has no light of its own. The eighth planet is the earth then, whose movement is compared by the ancient seers to the "hidden wheel" of the car of the Aśvins in ṚV X.85.16. Cf. the chapter on Indus seals and tablets with anthropomorphic motifs and note 85 of the previous chapter.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

nected to the constellation of the twins. As they represent the Aśvins the gazelles can also be regarded as a symbol of day and night.[39] The moon can be affiliated to the horns of the Lord of Beasts, the earth to his pedestal. Not regarding the gazelles the animals can also be affiliated to the four cardinal points, for which Hiltebeitel gives a lot of arguments.[40] According to ṚV X.90.14, which Hiltebeitel does not pay any heed to, the directions are created from the ears of the Puruṣa. This can be easily understood, if they are identified with the faces of the horned god. If there are only three they can be explained as the three worlds. The three faces of the creator are mentioned in ṚV III.56.3.

In several hymns of the Ṛg-Veda addressed to the gods Viśvakarman, Varuṇa, Indra or Viṣṇu the creative work of these gods is said to consist mainly in stemming heaven and earth apart. This is symbolized in seal 2420 by the aggressive behaviour of the tiger. It is more evident from the seals with a man holding two tigers apart. On the Akkadian seals we find two lions instead of the tigers. In the epic of Gilgameš the hero tells his mother of a dream, in which he tried to stem up the firmament, but that it fell down on him with all the stars. This is an exact description of the position of the Puruṣa between heaven and earth. The king is his representative. The stars can be identified with the planets placed at the sky by Marduk according to Enûma eliš VI.30-35. They are not just physical entities, but gods themselves like heaven and earth and the intermediate space.

A similar cosmic explanation can be given for the Kargamiš relief. The fallow-deer standing between the lion and the bull or unicorn must hence represent the space, identified with Mummu, the god of wisdom, in the Enûma eliš.[41] The big lion would then represent heaven, the bull the earth, the two smaller lions day and night or activity and leisure, as the paw of one of them rests on Enkidu's knee, the other one is stretched out to the lion lying asleep at the feet of Enkidu.

On the three plates with a goddess on the Celtic caldron the divine duality is expressed by the two elephants and the two winged horses that can be interpreted as the light and the dark half of the year and as day and night, the tiger underneath the goddess would then represent the moon or the soul wandering through the

---

[39] Their identification with day and night is one of the explanations of the Aśvins given by Yaska. Cf. A. Hillebrandt, Vedische Mythologie, reprint Hildesheim 1965, p. 56. For the Vedic significance of the Aśvins cf. the chapter on seals and tablets with anthropomorphic motifs.

[40] Op. cit. (1978), p. 776.

[41] Cf. Enûma eliš tablet I, line 20 and A. Heidel, The Meaning of Mummu in Akkadian literature, JNES VII, 1948.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

year, being reborn again and again. This is also depicted on another plate of the caldron where the year appears as a horizontal tree. Under it a file of warriors wanders in the direction of a big caldron into which it is dived down over-head. Above it a file of horsemen, the reborn or initiated, moves in the opposite direction.[42]

On the plate with the Lord of Beasts the duality is expressed by the two fighting or playing lions at his left. The relation of day and night can be regarded as a play or as a fight. The duality becomes a trinity by the bull behind the lions. If the lions represent day and night as the Aśvins in later Indian mythology, the bull would be the sacrifice that maintains the movement of the earth. The symbol of space and wisdom would then be the dolphin in the background with a man riding on it. The animals surrounding the god can be affiliated to the seasons or the planets as in the case of the Indus seal, but in a different sequence: Deer - spring - Mercury; bull - summer - Jupiter; tiger - autumn - Mars; wolf - winter - Saturn. The animal remaining for the Venus would be the snake with the head of a ram the god is holding in his left hand. The snake is also a symbol of the year, starting with the sign of the ram (Aries), and of rebirth. The moon corresponds to the ring called torque held by the god in his right hand. A similar circle is formed by the tail of the big lion on the Kargamiš relief. The four seasons in their cross-wise sequence going round the central figure, as it were, form together the rune with the logographic significance of man, that is the cosmic man: 𓀠. A sign is also formed by the figures on the Kargamiš relief. It is the ligature 𓀭𓀀, meaning ilu + en, the beginning of the name of Enkidu. Enkidu is formed by Aruru from a lump of earth. In ṚV X.72 and X.90 the creator Dakṣa is born from Aditi, who is identified with the earth in Atharva-Veda XII.1. On the other hand Aditi is born from Dakṣa.

Although the classifications of the animals are in accordance with astrological and alchemistic symbolism, they may look somewhat arbitrary. This impression will last, even if they are made as reasonable as possible, as Hiltebeitel tried to do. It is characteristical for the archaic cosmology to explain the origin of the world by a divine will and person, and to handle the elements of creation in an associative manner, whereas modern science explains the origin as merely accidental, but tries to be very exact in describing how one element developed from another.

Things become clearer, when the inscription is included in the interpretation. It reads 𓀀𓅱𓀀𓅱𓀀𓀀. A logographic and a phonetic rendering is contained in ṚV X.82.1ab, directed to the all-maker Viśvakarman:

cakṣuṣaḥ pitā manasā hi dhīro ghṛtam ene ajanan namnamāne

---

[42] For the explanation of this motif cf. J. Moreau, op. cit. p. 114.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The father of the eye, who is wise in his mind,
created the two that gave way like melted butter.

The man-sign is identical to cakṣuṣaḥ pitā, father of the eye, the first triangle sign to manasā hi, as it is homophone with manuṣa, man, the emphasizing particle hi can be neglected. The second triangle sign that looks like a yoke or pole, dhūr, corresponds to the homophone dhīra, wise. For ghṛtam ene, the two (that are like) clarified butter, we get the cup-sign with two strokes. Ajanat, he created, corresponds to the fish-sign, because aja, the unborn, is represented by the fish. Namna = nāman, name, is equal to the cup-sign that represents name and form. The last man-sign renders māne, equal to manu, man.

Another phonetic reading is contained in ṚV I.25.10ab directed to Varuṇa, another name of Viśvakarman, the all-maker:

niṣasāda dhṛtavrato varuṇaḥ pastyāsvā
Varuṇa whose law stands fixed
has sat down upon his seats.

The man-sign would corresponds to niṣa, down, as it is homophone with mih, to urinate; for sāda, has sat, we get the first triangle sign as it can be explained as sātu, womb, the second triangle corresponds to dhṛta, almost homophone with dhīra. Vrato, law, corresponds to the diacritic cup-sign, as the root vṛ means to conceal, to hold captive. For pastyāsu followed by ā, on his seats, we get the simple cup- and the man-sign, pastya is homophone with pati, lord, asu means being. Ā is not written, as it is part of the foregoing word. The seats of Varuṇa are heaven and earth, ene, the two, in the Viśvakarman-hymn, and in particular the waters. The duality of heaven and earth is identical to that of spirit and matter and male and female. This is repeated in the arrangement of animals surrounding the yogi. Those at his left represent male qualities, those at his right female qualities (the opposite side when looked from his point of view): The tiger symbolizes aggression, the buffalo fear, the averted elephant indifference, the armoured rhino impenetrability. In the wise, the dhīra in the Viśvakarman-hymn, all the qualities are integrated. He is not caught up by the opposites. On the contrary, they give way to him like melted butter (ghṛta). He is the inactive, but conscious Puruṣa, the animals are the unconscious, but active Prakṛti in the terms of the Sāṃkhya philosophy. Clearly, the figure cannot be a goddess,[43] the Puruṣa is male and female, nor simply the Paśupati of Atharva-Veda II.34.[44] though it is highly probable that the Atharva-Veda contains fragments of the Indus tradition.

---

[43] Cf. Sh. Atre, Lady of Beasts - The Harappan Goddess, Purātattva 16, 1986, p. 9.

[44] Pathak, op. cit. p. 62,63.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Finally we shall again have a look into the Celtic mythology. We have already mentioned that the human figure riding on a dolphin is a symbol of wisdom. Its most famous representative in the Celtic mythology is the old magician Merlin. Quite similar to an Indian hermit he goes into the forest at the end of his life. There he sees the nymph Viviane who is born from his own imagination. He is seduced by her as Indian hermits by the water-women and the creator Brahmā by his daughter Uṣas, the Dawn. The responsibility for violating the laws of incest and the transgression of the limits set to old age is solely laid on Brahmā. Śiva, the son born from this union, punishes his father with decapitation, which is an euphemism for castration. The Greeks have similar myths. No son is born to Merlin and Viviane, but Merlin is punished by being imprisoned in a tower. This is done by Viviane with the help of the magic power she has got from him. Hence Merlin is sacrificed like Brahmā. In case of Ṛṣyaśṛṅga the son takes the responsibility for his father by following the hierodule into the city. First he is the sacrifice, but later on he becomes the priest. This is expressed by the horn of the gazelle he wears on his head. The gazelle is a symbol of the goddess and of the priestess. Likewise Enkidu sacrifices himself or is sacrificed to appease the anger of the goddess Ištar after he has killed the bull of heaven together with Gilgameš. In Paulinic Christianity it is the son again who is sacrificed to reconcile humanity with the eternal father. Indeed, an idea so subtle, that nobody could have believed in the beginning that it would attract so many followers.

In the archaic cultures the creator is not only outside the universe as in the Jewish and Christian religion. As the cosmic man he is himself the universe, and it is unimportant, whether he is the father or the son. In both cases it is his sacrifice, through which the universe is created and through which it dissolves. In all the myths it is the male part of the cosmic man that is sacrificed or sacrifices itself. The male does not violate the female, on the contrary, she brings him under her control like the goddess Kālī dancing with protruding tongue on her consort Śiva. This is also true, though less visible, in the case of Enkidu. Inspite of his benevolence he is called a rogue and a murderer in I.iv.7 of the Gilgameš epic, but the hierodule has no difficulties in seducing him and bringing him into the city. He follows her not for his own profit, but like Ṛṣyaśṛṅga and also like Merlin for the welfare of the community. To understand the archaic conception of the world we should try to get free from the fixation on a god outside the universe. This Christian dogma has caused a lot of suffering in the course of time. If ever, it can only be removed by meditation on the nature of the cosmic man. Herein the Celtic figure of Merlin can be of equal help as that of Ṛṣyaśṛṅga. This meditation would also liberate us from the scientific dichotomy of taking the destructible world as real.

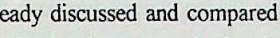
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

III. INDUS SEALS AND TABLETS WITH ANTHROPOMORPHIC MOTIFS

1. Compound Motifs[1]

The most interesting compound motifs are those of seal 2420 (M-304) and 2430 (M-1186). We have already discussed and compared seal 2420 with similar motifs in archaic art and literature in the chapter on the Lord of Beasts. Such extensive possibilities of comparison do not exist for seal 2430. There is, however, a neolithic wall painting in the Edakal cave in Southern India depicting seven male figures with rays coming out from their heads.[2] Moreover, seal 2430 can be com-pared like seal 2420 with similar motifs on other Indus seals and tablets. The two seals are also related to each other through their inscriptions.

The inscription of seal 2430 is  . The deity in the tree can be rendered by the compound sign as on tablet 2719 and 2756. The last sign which we have come across already in connection with the pipal tree on seal 1387 is written very much apart from the other signs under the tree at the right side of the seal. As on seal 2420, the iconography has a tendency to reduplication. We find two cup-signs, two barred cross-signs and, when the deity in the tree is included, two man-signs, one fish- and one field-sign. Several signs have additional dots or strokes. We have mentioned already in connection with seal 2420 that the barred cross-sign is used in Indian cave-paintings for depicting human beings or gods.[3] The deity in the tree is probably an image of the mother-goddess as was suggested by J. Marshall,[4] but it could also be an image of Agni who is born in the tree.

A logographic reading of the inscription of seal 2430 could be:

The father of the tree, who is the creator, who wears a girdle (kakṣīvat), the god-like seer is the lord of beings (and of the Soma).

This agrees with the Viśvakarman-hymn ṚV X.82.1. Father of the tree, the literal equivalent of vanaspati, is another name for father of the eye, which we came across in relation to the first sign of the inscription of seal 2420. The cosmic tree is mentioned in X.81.4, also addressed to Viśvakarman. Neither this nor the fore-going verse can be affiliated to seal 2430 phonetically, however, but Viṣvakarman is identical to the father in ṚV X.125.7. This hymn is addressed to the goddess Vāc, the goddess of language

---

[1] Under this headline motifs with several inseparable anthropo- and theriomorphic elements are classified.

[2] Cf. E.O. Tillner, op. cit., p. 89.

[3] Cf. R. Brooks/V.S. Wakankar, op. cit., p. 13.

[4] Op. cit., p. 63-65.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

and wisdom, who is an aspect of the mother-goddess and speaks herself here. In X.125.7ab she says:

ahaṃ sūve pitaram asya mūrdhan mama yonir apsv antaḥ samudre
I have given birth to the father in his head,
my womb is in the waters inside the ocean.

This agrees with our inscription in the following way: Aham, I, corresponds to the deity in the tree, it need not be repeated in the inscription. For suve, I have given birth, we get the first triangle sign, its 'legs' are drawn back as for giving birth. The second triangle sign is equal to pitaram, father, its male meaning is indicated by the additional circle in the middle; for mūrdhan, in his head, we get the cup-sign that can also be interpreted as a head or phallus. This identification is the meaning behind the sentence. Asya, his, is written by the two strokes in the sign. For mama, my, we find the fish-sign with an eye. A. Parpola has rightly supposed that this is a sign for the goddess.[5] For apsu, in the waters or in the work, we get the man-sign, as it is homophone with asu, life, being. Antaḥ samudre, inside the ocean, is equal to the field-sign, the square can be interpreted as the ocean and the inner lines as anta. The ocean is said to be the womb of the Soma that can also be identified with this sign.

There is no equivalent in the inscription for the seven figures in the lower register of the seal, but the number-sign for seven occurs very often together with the sign and its variant . With seven of her eight sons Aditi, the mother of creation, went up to the gods according to ṚV X.72.8ab. A common value of the two signs besides house is pura, town. Putra, son, is homophone with it.

The long plaits that are worn by the seven figures are often regarded as a female hair-do, but they could also be priests, who prefer to appear as female (cf. ṚV VIII.33.19). The hair-do would then be a symbol of castration. There were castration-rites in connection with the cult of the goddess Kybele. The Greek word eunuch has been derived from Sanskrit Vena, the lovely, the final chi corresponds to the Sanskrit nominative ha. The general etymological explanation of the word as to guard (echein) the bed (eune) is quite insufficient. This was not the original task of the eunuch. There is only one hymn to Vena in the Veda, ṚV X.123. The castration rite is described in ṚV X.101. As we shall come across these topics quite often in relation to the anthropomorphic seals and tablets, a translation of the two hymns is given as § 8 and 9 of this chapter.

In ṚV X.82.2 seven seers are mentioned who are equal to the seven stars of the Great Bear. Bear, Sanskrit ṛkṣa, is homophone with ṛṣi, seer. Because of their rays they could also be identical to the seven figures of the neolithic cave-painting. If the second cross-

[5] Op. cit. (1994), p. 261.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

sign of seal 2430 is read as 'navel of the unborn', we could affiliate the inscription to ṚV X.82.6cd:

In the navel of the unborn is set the One,
on whom all creatures are established.

The One would correspond to the deity in the tree and to the fish-sign with the dot. The pedestal or altar that we find in the middle of the seal is explained by D.D. Kosambi as a head.[6] The same explanation is given by A. Parpola who suggests that the two circles at its end are the hair-do of a 'divided bun', as it is worn by persons on other seals, notably by the two 'warriors' on seal 7038 (K-65).[7] These explanations are not contradictory to the Vedic reading, as castration and beheading are virtually the same, but the 'head' could also be a tree. This would fit in with the enjoinment of ṚV X.101.11: Stand the tree on the wood! The wood would be the pedestal. Another prototype of the eunuch is the demon-king Vṛtra also called vadhri, castrated, in I.32.7. Vadhri and Vṛtra have homophone consonants. On tablet 2756 we find a an altar in the form of a head with a snake approaching it Vṛtra is often called a snake.

In ṚV VIII.17.15 the lord of the house, Vāstoṣpati, which is a name of Śiva, is called pṛdāku-sānu, he whose back is speckled. The lexicographers explain pṛdāku either as a snake or a tiger. In the first case it would correspond to the snake on tablet 2756, in the second to the snakes held apart by a hero on the cylinder seal 9910*. They are followed by two tigers. We shall discuss both motifs later. That the male organ was part of the sacrifice is also indicated by a number of stone-liṅgas that have been found in Mohenjo Daro. Hence there are several reasons to conclude that the kneeling figure in the middle of seal 2430 is the high priest who sacrifices his organ, "stands it on the wood", as it were, most probably in a symbolic form. One could even presume that he has put it on his knee, but this is only a scratch in the material. If the kneeling person is the high priest, the markhor with the human face behind him could be regarded as the Gandharva who has already reached the aim of castration: to sit in the lap of his friend, the Apsaras. He may also be identical to the sacrificial animal. In ṚV X.101, its counterpart could be the horse Dadhikrā. The hymn is addressed to the sacrifical priests. Seven of them are mentioned generally in the Veda.

Castration, even a symbolical one, seems awful in our eyes, but after studying the hymns dealing with this subject without prejudice, we shall realize that the eunuch is a happy man. He draws from an inexhaustible well which he need not dig up, and in

---

[6] Cf. Ancient India, New York 1965, note to fig. 46.

[7] Cf. The Sky Garment, Helsinki 1985, p. 120. He has repeated his arguments in Deciphering the Indus Script, p. 260.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

a language typical for ascetics it is said that he sleeps like a man with two women in bed and that the Apsaras, the water-woman, identical to the goddess of Dawn, smiles at him. It is not impossible either that the custom of circumcision had its root in a total castration. In 2.29 of his letter to the Romans St. Paul speaks of the circumcision of the heart. It seems, a sacrifice of this sort had to precede the acceptance of a Christian through God or through Christ. Of a similar sort could have been the sacrifice that Urvaśī recommended to Purūravas, when he wanted to be like the Gandharvas, as is reported in the Śatapatha Brāhmaṇa (cf. chapter VI).

Let us return once more to the man in yoga posture on seal 2420, whose inscription we have translated according to the Viśvakarman-hymn X.82.1 and the Varuṇa-hymn I.24.10 in the fore-going chapter. We have pointed out in this connection already that Varuṇa is but another name of Viśvakarman. In regard to the animals surrounding him we read in ṚV X.82.3, the second Viśvakarman-hymn:

Our father, who is the creator and ordainer,
knows all the worlds and all beings;
the One has given the names to the gods,
to him all the other beings go with their questions.

Apart from the cosmological explanation[8] the animals can also be interpreted as the disciples and the horned deity as the teacher. Indeed, there are seals with a similar horned being in the middle and human beings and snakes at both sides (cf. chapter III,4). The snakes are part of the mythology of Śiva, who wears them round his neck on later images and who is called lord of the snakes. Under the name of Krivi Śiva is fought by Indra like Vṛtra. It seems that Indra when fighting Vṛtra and the Dasyus was really fighting against Śiva. In the Veda Indra was the victor, but in the long run he is almost forgotten, whereas Śiva is one of the main Hindu gods now. This seems to have been anticipated already in ṚV I.32.14:

Whom did you see, Indra, who could take vengeance for Vṛtra,
that you felt afraid in your heart after having killed him?
You who flies over the ninety-nine rivers
are like an eagle in the air full of fear.

The three faces of the deity on seal 2420 look like those of a bull.[9] There could even be a fourth face on the back. We do not find a remark about this in ṚV X.81 or X.82, but in ṚV III.56.3 we hear of the bull Viśvarūpa, that has three faces and is the seed-giver of all beings. Those beings may also be represented by the animals surrounding the central figure of seal 2420. Though he is the seed-giver he has also

---

[8] Cf. the chapter on the Lord of Beasts.

[9] Cf. D. Srinivasan, op. cit., p. 51.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

female attributes like the embroideries and the form of his feet similar to the yoni-āsana. They recall Śiva again, who is depicted as half man and half woman in his ardhanareśvara form. Similarly, Agni is described in ṚV X.5 as being bull and cow simultaneously. Śiva is known for his austerity (tapas) and his passionate love (kāma). These two qualities are represented in the deity, too, whose sitting posture is a symbol of austerity, but whose girdle with ithyphallic ends expresses the contrary. The Vena is another embodiment of these opposites.

Apart from the seals with the singular motif of a yogi on a pedestal that we shall discuss later, there are the seal 1376 (M-294) and the tablets 2742 (M-1395) and 0526/2783 (M-439/40), whose motifs are related to that of seal 2420. Here it is a crocodile, the female aspect of the Puruṣa, that is surrounded by other animals. On the broken seal 1376 only an elephant and a unicorn are left. The inscription with the signs agrees with the beginning of ṚV X.123.1 like that of seal 8545. The cup-sign can be translated here as codayitṛ, inciter, which is also an epithet of the god Soma. On the signless tablets 0526/2783 are five animals: two bulls at each side on the top, a rhino with a plate over an elephant at the left and a deer on the right. Elephant and deer are led by a man. Most interesting is another figure between the bull and the deer on the right side. It looks like a child with the beak of a bird. Mackay explained it as a monkey.[10] This could be correct, as the monkey Vṛṣakapi is the substitute of Indra in the carnivalistic hymn X.86. Verse 18 reads:

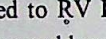
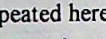
O Indra, this Vṛṣakapi has found
a dead ass, a sword, a basket,
a new pot and a car with fuel -
Indra is higher than everything.

When we look into the tablet we can identify these things with those the monkey-like figure is surrounded with. With one hand he holds a sword in front of him, with the other hand above his head he carries a basket. The new pot, nava cadru, is to be found under the monkey above the back of the deer. It has the form of a fish, the symbol of the poet. Kāru, pot, means also poet. The ass, parasvata, meaning literally beyond (para) the horse (aśva = asva), can be identified either with the elephant or with the deer here, but the deer is more closely related to the unicorn. The car with fuel is symbolized by the crocodile itself. The scenery can also be interpreted as a hunting scene. The crocodile as a symbol of the goddess is then identical to the Lady of Beasts known as a huntress from Greek mythology.

[10] Cf. Further Excavations, p. 358.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Tablet 2742 has a crocodile in the middle, too, and four animals around it. The rhino, the monkey and the two human figures are missing here, but there are two signs on the top of the bull having the form of a bird and a fish. On the reverse we find three tigers arranged in a circle with the signs:  . Tigers in a circle are also depicted on seal 1386 (M-295), which has the inscription:  . The first two signs are found on several seals with the motif of the standard or of a gazelle that we have affiliated to ṚV IV.58. The inscription of seal 1386 agrees with ṚV IV.58.1cd that is repeated here:

ghṛtasya nāma guhyaṃ yad asti jihvā devānām amṛtasya nābhi
That is the secret name of the ghṛta (melted butter),
the tongue of the gods, the navel of immortality.

For the first two signs we get ghṛtasya nāma, name of ghṛta, the missing signs are equal to guhyam yad, what (that) is secret. The cup-sign agrees with jihvā devānām, tongue of the gods, the man-sign with amṛtasya, of immortality, as a name of man is mṛta, mortal. For the field-sign replacing the standard on seal 1550 we get nābhi, navel. On tablet 2742 we get the two signs for amṛtasya nābhi as on seal 3314. The whirl-pool (śūghanya) is mentioned in ṚV IV.58.7.[11] Bird and fish are symbols of the Gandharva or Vena, the guardian of the Soma or ghṛta.

A yogi on a pedestal is depicted on the two-sided tablet 3303 (H-176). At his left side we find the goddess in the tree together with the tiger, at his right side near his pedestal a hare-like gazelle and another tiger separated from the gazelle by a line that could be the wall of a stable. Both, tiger and gazelle, are symbols of Soma and can be expressed by the signs and . The partition is identical to the sign , the stable to With the signs of the first side we get This is equivalent to ṚV IX.74.1ab:

śiśur na jāto 'va cakradad vane
svar yad vājy aruṣaḥ siṣāsati
Like a new-born young animal he (the Soma) bellows
into the wooden vessel, when the reddish runner wants to win the sun.

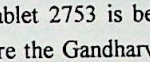
The hare-sign is equal to śiśur, young animal, as it is homophone with śaśa, hare. Na jato 'va, like a (new)-born, corresponds to the stroke-sign, cakradad, he bellows, to the duplicated cross- or wheel-sign, as cakra means wheel and dat tooth. For vane, in the wood, we get the cup-sign, as vanā, wood, is a name of the god-

[11] P. Thieme (ZDMG 95, Kleine Schriften, p. 52) explains the word as 'killing (han) cattle (paśu)'. This is equally fitting for a whirlpool and the three tigers. Both kill and swallow. This they have in common with the crocodile that is depicted on the obverse of this tablet.

CC-0. In Public Domain. Funding by IKS-MoE

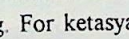
Digitized by eGangotri

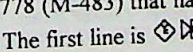
dess. The last three signs correspond to the second half of the verse, svar yad, when the sun, is identical to the first wheel-sign, vāji aruṣa, reddish runner, to the second, the cup-sign to siṣāsati, he wants to win. On the reverse of the tablet we find a reed-house like that mentioned in the Akkadian story of the Great Flood. One part of it seems to be a curtain. In the middle of it is a fish-sign. At the left a priest with a pig-tai and a trident stands behind a bull.

The bull-sacrifice that is probably depicted here is also found on the tablets 2734 and 2746. Tablet 2734 will be discussed in the chapter on Indus seals and tablets with composite animals. The inscription on tablet 2746 has several signs in common with that of the three-sided tablets 2752/2753 (M-493/M-1428). On one side of the tablets we find a crocodile with a tortoise above it following two fishes, on the other two dancers. With regard to the dancing persons we shall discuss the motif here. The inscription of tablet 2753 is better readable:  . It agrees with ṚV X.136.6cd, where the Gandharva is mentioned as the companion of the muni, a wandering ascetic:

keśī ketasya vidvant sakhī svādur madintamaḥ
The longhaired, who knows the mind,
is (their) sweet, most enchanting friend.

For the first sign that can be read as a plait or torch, we get keśī, longhaired, which also means beaming. For ketasya, mind, thoughts, we get the temple- or house-sign, because ketu is homophone with cita, piled up (cf. English city). The third sign, a rhombus-sign with an inscribed woman-sign, is identical to vidvant. Vid is homophone with vīḷu, castle, vant with van, to love. The following step-sign that can also be interpreted as a tendril stands for sakhī, friend, which is homophone with śakha, twig. The long stroke and the cup-sign correspond to svādur, sweet (beverage), as sva means self. The four short strokes stand for madintamaḥ, most enchanting. 'Their' refers to the Apsaras who are known as dancers. The female aspect is expressed by in the motif by the legs spread apart.

The inscription of tablet 2746 is:  . Keśī is expressed by the snake on the reverse. For ketasya vidvant we find the same signs as on tablet 2752/2753. Sakhī, friend, is identical to the fish-sign here, svādu, sweet, to the tree-sign in a circle, which can be interpreted as a pipal tree, whose berries are sweet. For mad being homophone with maṭha, house, we get the house- or town-sign. The cup-sign is identical to inta here, which is homophone with Indra. For maḥ, being homophone with mā, mother, remains the woman-sign.

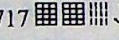
The second line of tablet 2778 (M-483) that has a row of banners as motif is identical to that of tablet 2746. The first line is  . It agrees with the full verse of ṚV X.136.6:

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

apsarasāṃ gandharvāṇāṃ mṛgāṇāṃ caraṇe caran
keśī ketasya vidvānt sakhī svādur madintamaḥ
Following the track of the Apsaras,
the Gandharvas and the wild animals,
the longhaired, who knows the mind,
is (their) sweet, most enchanting friend.

For Apsaras and Gandharvas we find the man-sign in combination with a pot-sign that can also be explained as a bosom (apsā) filled with honey (rasa). The Gandharva touches it as the husband of the Apsaras. Mṛgānām caraṇe, on the track of the wild animals, is rendered by the the bird and the fish in brackets, for caran, going, we find a variant of the step-sign, keśī is written by a cross-sign with additional strokes for the long hairs, ketasya vidvānt is again rendered by the rhombus-sign with an inscribed woman-sign.

There are several tablets with the motif of a deity in a tree and an adorant in front as on seal 2430. The motif of the signless seal 1561 (M-442) is almost identical to that of seal 2430. The two registers have been turned upside down, however, and there are six figures with pig-tails instead of seven, but they amount to seven, when the officiating priest is included.[12] On tablet 2717 (M-488) and 3316 (H-177) the seven figures in the foreground are missing, on tablet 2756 (M-480) the markhor is missing, too. On seal 3251 (H-97) we find the seven figures without anything else. The inscription of tablet 2717  is identical to ṚV X.123.1ab:

ayaṃ venaḥ codayat pṛśnigarbhā jyotirjarāyū rajaso vimāne
This Vena incites those pregnant with the speckled one;
enveloped in a skin of light, he measures out the realm of space.

The warrior-sign is identical to ayam, this, here, as the Vena is compared to a warrior in X.123.7. The Vena himself is expressed by the man-sign + the woman-sign. The following woman-sign is used for codayat, for the root cud means also to sharpen. For pṛśni, speckled, we get the hare-sign. Garbha means offspring symbolized here by a twig-sign. Rajasa, space, means also dust. The dust-grains have been arranged here in the form of the three dimensions. One of the net-signs corresponds to jyotir-jarāyū, skin of light, the other to vimāna, car.

---

[12] Contrarily to Sh. Artre and A. Parpola I do not think that the exchange of the two registers makes any difference. Cf. Lady of Beast - The Harappan Goddess, Purātattva 16,1986, p. 11. A. believes that the figures are female. For the number six on the other seal she gives the explanation that one of them has become the high-priestess. This is merely speculative. A. Parpola suggests that the six figures are the Kṛttikā or Pleiades, who are regarded as the wives of the seven seers in later Indian mythology (cf. The Sky-Garment, p. 136). In this case the figures on seal 2430 would be male, on seal 1561 female, which is quite unlikely.

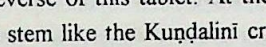
CC-0. Jn Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The inscription on the two-sided tablet 2756 is . It can be affiliated to ṚV X.82.1ab:

cakṣuṣaḥ pitā manasā hi dhīro ghṛtam ene ajanan namnamāne
The father of the eye who is wise in the mind indeed
created the two who gave way (to him) like butter.

Father of the eye is expressed by the first two signs, for manasā hi, in the mind indeed, we get the barred cross-sign and the stroke-sign. The hand-sign in a circle stands for dhīra, wise, ghṛta, melted butter, is rendered by the cup-sign. For ene ajanan, he created the two, we get the man-sign with horns standing for to create, and the two curved lines for ene, the two (worlds). Namnamāne, to adore, to give way, is equal to the simple cup-sign similar to a phallus or cup of Soma sacrificed to the deity in the tree by a man as depicted in the motif. The dais in the form of the sign that we found already in the middle of seal 2430 is depicted at the left on the reverse of this tablet. At the right of it stands a kino tree. A snake curls down its stem like the Kuṇḍalinī creeps up and down the spinal cord. The upper part of the house-sign is formed by the head of the snake.

A snake following the house-sign is also found in the beginning of the inscription of the twisted tablet 0002 (M-1424) with a bull going ahead of it. Though this tablet has no anthropomorphic motif it may be helpful in finding out the significance of the dais. Therefore we shall study it here. The signs of this tablet are  . The first sign, the bow, that can also be interpreted as a belly, leads us again to X.125.7. Here we get the full verse:

ahaṃ suve pitaram asya mūrdhan mama yonir apsv antaḥ samudre
tato vi tiṣṭhe bhuvana_anu viśvo 'ta_amūṃ dhyāṃ varṣmaṇa upa spṛśāmi
I give birth to the father in his head,
my womb is in the waters within the ocean;
from there I permeate all the worlds
and touch the sky with the top of my head.

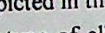
The man with a bow that can also be interpreted as a womb, is identical to ahaṃ suve pitaram, I give birth to the father; asya, his, is expressed by the middle stroke of the leaf-sign, the leaf-sign itself is identical to mūrdhan, head, because the leaf is pointed and because it grows, ṛdh (ūrdh), which is homophone with mūrdh. For mama yonir, my womb, we get the cup-sign with a stroke in it. The rhombus-sign corresponds to apsu, water, with an additional circle for antaḥ, within, the three extra strokes stand for samudre, in the ocean. There is no sign for tato, then, as it is expressed by the twisting of the tablet which is readable only after turning it round. Vi tiṣṭhe, I permeate, is rendered by the house-sign. The root is sthā, to stand, vīti means sacrificial meal, vī to partake of it. The whole compound could be

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

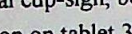
translated as 'standing near the sacrificial meal', which is an appropriate explanation of the sign looking like a table.

The snake, which is depicted in the following sign, corresponds to bhuvana, beings. The snake is the prototype of all beings. It can also be explained as the world-snake called Ananta in later mythology. For (a)nu we get the cup-sign, nu is homophone with nau, ship. The three strokes in the sign are identical to viśvo 'tā, and all. Amūṃ dhyām, this world, corresponds to the tree-sign in a circle, varṣmaṇā, with the top of the head, to the step-sign; upa spṛśāmi, I touch, is identical to the final cup-sign, being homophone with upasthā, the male organ.

The inscription on tablet 3316  is equivalent to ṚV X.123.8cd:

bhānuḥ śukreṇa śociṣā cakānas tritīye cakre rajasi priyāṇi
The sun, desired for its bright lustre,
has placed her beloved (names) in the third heaven.

The first sign is identical to bhānuḥ, the sun, the second to śukreṇa, bright; śukra means seed also. The long stroke is equivalent to śociṣā, lustre, as śuci means needle. The fourth sign is identical to cakānas, desired, as it can be divided into cakra, wheel, and nāsa, nose. The number-sign and the simple cup-sign at the end are identical to tritiye cakre, the water-carrier to rajasi priyāṇi; rajasi is equal to rajas, sap, which is carried in the buckets, priyāṇi to priyā, female friend.

Seal 3251 reading  agrees with ṚV X.82.2ab:

teṣām iṣṭāni samiṣā madanti yatrā saptaṛṣīn para ekam āhuḥ
The desires expressed in their prayers find fulfilment (there),
where the One is beyond the Seven Seers, they say.

For teṣām, their, we get the triangle on the top of the two curved lines identical to samiṣā, fulfilment; the mortar-sign corresponds to iṣṭāni, desires expressed by the prayers, the crab-sign to madanti, they enjoy (embrace); for yatra we get the twig-sign, for saptaṛṣīn, seven seers, the motif, and for the rest of the verse the three field-signs as rhythmical values. The two lines have to be read bustrophedon.

It is evident from this investigation that the inscriptions with a compound motif are mostly related to cosmogonic hymns like X.81,82, X.123 and X.125. This confirms that the main subject of their motifs is the idea of the sacrifice of the male energy symbolized by the phallus-sign . Soma is another reading of this sign, as it was collected in a vat and drunken from a cup. In the centaur the compound motif has taken the form of a composite being, consisting of a human upper and an animalic lower part, hence we shall deal this motif in the next paragraph.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

2. The centaur-motif

In ṚV X.123.7 the Vena is compared to a Gandharva. According to the Greek mythology the centaur is born from a cloud.[13] The same is said in X.123.2 of the Vena. He is the most beloved of the Apsaras, who smiles at him (X.123.5). The Gandharva is also a name of the sun and hence he is identical to Viśvakarman. Grassmann gives as etymology in his dictionary: Die Ableitung ist ungewiß, Zusammenhang mit den Zentauren unwahrscheinlich. (The derivation is uncertain, a relation to the centaurs is unlikely). Nevertheless he refers to a stem gandhāra with the female form gandhārī. According to ṚV I.126.7 Gandhāra is the home of a sheep called avika. It is identical to the markhor, the ram with undulated horns that we mewt already on seal 2430. Such horns are also found with the composite animal of the Indus seals 2347 (M-311), 7038 (K-65), 7040 (K-50) and 7711 (Nausharo-9). It is hence quite possible that one of the Vedic names of this animal was gandhāra and that this name has survived in the Greek kentaur, though he has more similarities with the satyrs.[14] With reference to the winter-solstice as the time when the centaurs appear on earth, G. Dumézil mentions a former Polish custom being celebrated on the occasion of Christmas, when children go from house to house disguised as wolves and bears or turoṅs.[15] A similar custom is still alive in Bavaria.

On seal 7038 the centaur stands beside a tree followed by a man with a whip, of whom only the arm and the shoulder are visible. In front of the centaur we find the tree-sign and three short strokes. On seal 7040 four short strokes are written together with the tree-sign. If we read the strokes either rhythmically or as a pictogram for ayam, this (quadruped), and the tree-sign as vena, identical to vana, wood, we arrive again at the beginning of ṚV X.123. If the man with the whip is rendered by codayat, to incite, and the centaur by pṛśnigarbhā, pregnant with the speckled (bull), we get the rest of the first line.

Moreover, the three or four strokes can be identified with the three or four parts of the centaur consisting of a human upper part, the undulated horns of a markhor, the feet of a bull and the body of a tiger. Horns and feet can also be parts from one animal. Man, tiger and bull form a coincidentia in oppositorum and are a simile of the cosmic man.

---

[13] Cf. R. Ranke-Graves, op. cit., p. 187. The cloud Nephele, out of which the centaur was born, is a substitute of Hera.

[14] It is interesting to note in this connection that the satyrs were depicted as horse-men in the archaic art of the Greeks. Cf. Ranke-Graves, op. cit. p. 188.

[15] Op. cit. p. 12. According T. Pierwszy, Słownik Języka Polskiego, Warszawa 1978, the turoṅ is an animal with a horn.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The Vena has castrated himself for the sake of heaven. The Gandharvas in the plural form the company of the muni in ṚV X.136.6. On the other hand, the Gandharvas are said to be fond of women. This quality is referred to in the inscription of seal 2347 where we find the woman-sign twice: . It agrees with ṚV X.123.5a: Apsarā jāram upa siṣmiyāṇā - the Apsaras smiles at her beloved. For the first sign, which can be read as a pictogram for the bosom or the womb, apsas, we get apsaras, for the second, symbolizing the male organ here, jāram, lover, which is homophone with arma, sherd. The two short strokes render the prefix upa and the two woman-signs siṣmiyāṇā, laughing.

The centaur is depicted here in such a way that it can be compared to the 12 main nakṣatras or moon-houses of the zodiac: The short horns correspond to Taurus ~ , the long horns to Capricorn ~ , the centaur itself to Gemini or ~ , the curves on the belly to Cancer ~ (the rainy season was the time for grasping the pencil, i.e. for writing), the tail to Leo (originally a tiger) ~ (the Sanskrit equivalent śravana - [time of] hearing - refers to the rainy season, too), the teeth to Virgin ~ , the hand to Balance ~ , the snake on his head to Scorpio (formerly Snake-Carrier), the bow to Sagittarius ~ , the undulated horns to Aquarius ~ , the skirt to Pisces ~ , the hoofs to Aries ~ .[16] Most of the letters of the Greek alphabet have been derived from the pictograms of the zodiac. The sign for Taurus corresponds to A, the sign for Gemini to B, the sign for Cancer to Γ (from graphein, to write), the sign for Leo to Δ, the sign for Virgin to E, the sign for Balance to Θ, the sign for Capricorn to H, the sign for Sagittarius to I and K (the string has been placed in front of the inverted sign), the sign for Aquarius to Λ (it can be interpreted as a symbol of a wave), the sign for the Pisces to M (the fish-sign has been written upside-down and two vertical strokes have been added to give it the form of a wave, the element of the fish), the sign for Aries to N (a vertical stroke has been added at the left).

Likewise the other letters of the Greek alphabet can be derived from Indus signs. Z which has been placed at a wrong position there is similar to , O to , P to , T is a variant of the balance-, Y/Ψ of the tree-sign, X corresponds to , Ω to the cup-sign. The rest are variants of other signs or simply strokes. It is said that the Greek took the alphabet from the Phoenicians,[17] but obviously there is an older relation to the Indus signs established through the agency of astrology.

---

[16] For the symbolism of the zodiac cf. H. Frankfort, op. cit. p. 156.

[17] Cf. H. Haarmann, op. cit. p. 284.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Hence it is not surprising that the symbols of the planets can also be derived from Indus-signs. For Mercury ☿ we get 𒀯, the caduceus, for Venus ♀ the torch-sign and the sign of refined sexual energy (ojas) 𒀭, for Mars ♂ the lance 𒀸, for Jupiter ♃ the hammer 𒁹, for Saturn ♄ the wall- or phallus-sign 𒌓.

The affinity of the Gandharvas to women is also referred to by the motif on the left side of seal 7038, where two men with lances pointing at each other crosswise stand at both sides of a smaller person with a pig-tail. If we take the smaller person as a woman and the two bigger persons as men, they could represent the Dawn and her husbands, the two Nāsatyas. If the sex of the three persons is changed, the motif could be referred to in ṚV X.101.11, where the Gandharva is compared to a man with two women in bed.

Seal 7711 has the inscription: 𒌷𒄑𒀀 𒅆𒀜𒊑𒄩𒄿". It agrees with ṚV X.123.7cd:

vasāno atkaṃ surabhiṃ dṛśe svarṇa nāma janata priyāṇi
He clad himself in a perfumed robe looking like
the sun and made his lovely names known.

The second sign that could be interpreted as a flower and hence as spring, vasanta, corresponds to vasāna, clad, the two strokes deliver atkam, robe, the wing-sign stands for surabhim, perfumed, as it has the second meaning to embrace, for the jewel-sign we get drśe, looking, as it has the appearance of an eye. The triangle sign renders kam, like, being homophone with kram, to go, the wheel-sign with a hook is equal to svar + ṇa, sun. For nāma, names, we get a step-sign, as its oblique appearance can be interpreted as being bent, and to bent, nam, is the root of this word. Janata, make known, is equal to the man-sign with a stroke, as jana means being. For the cup-sign remains priyāṇi, lovely, because it is to be imagined that it contains lovely things.

3. Standing horned personage ± arch

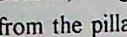
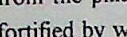
The Gandharva is not only depicted half man, half animal, but also as a man with horns, as on seal 1227 (M-1224) and on the tablets 3305, 3307 (H-179), 3317 (H-242), 3318 (H-178), 3319 (H-175) and 4117 (H-363). On tablet 3317 and 3319 he stands under an arch of flames. Seal 1227 is inscribed on both sides and has the motif of a unicorn on its reverse. The two lines written behind each other are 𒂗𒀀𒌷𒅆𒀭 𒂗𒂗𒍑𒁲𒉿. They agree with ṚV X.90.1ab that is known to us already, but is repeated here for facilitating the comparison:

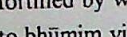
sahasraśīrṣā puruṣaḥ sahasra_akṣaḥ sahasrapāt
bhūmiṃ viśvato vṛtvā 'tyatiṣṭhad daśa_aṅgulam
The Puruṣa has thousand heads, thousand eyes and thousand feet,
enclosing the earth from all sides he goes beyond it by ten finger's width.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Sahasrā, thousand, can be explained as sa + hasra, with a smile. This is appropriate to the 'teeth' of the first sign and to the two signs at the end of the first line. Head, eye and foot are all contained in the first sign. From the second sign, the six strokes, we get the third syllable of puruṣaḥ, which is homophone with ṣaṣ, six, from the pillar-sign we get puru, homophone with pura, town, that means place fortified by walls and pillars. The intersected circles of the second line correspond to bhūmiṃ viśvato, the earth from all sides, the two strokes to atyatiṣṭhat, he goes beyond; sa, he, and vṛtvā, enclosing, is identical to the cup-sign; from the man-sign we get daśa, as it is homophone with dāsa, servant, the woman-sign is identical to aṅgulam, finger. The fingers are often compared with women in the Veda.

The tablets with a horned deity have all been found in Harappa, two are standing under an an arch , two not. The two with an arch have inscriptions of three signs only:  (3307) and  (3318). 3307 can be rendered as ūrdhva gandharva asthāt - upright stood the gandharva, 3318 as nāma janata priyāṇi - he creates the lovely names. The first is identical to X.123.7a, the second to X.123.7d.

On the round tablet 3317 the signs have been arranged around a swastika. Thus it resembles the sun among the planets. Their number nine in Indian astrology is equal to the number of the signs. Some of them are unreadable, but they can be restored with the help of ṚV X.18.10cd, a hymn directed to Yama, the god of death, to which the inscription can be affiliated. We get then the following inscription:  . The Vedic verse reads:

ūrṇamradā yuvatīr dakṣiṇavata
eṣa tvā pātu nirṛter upasthāt
A virgin light as wool for the one who goes to the south,
she shall protect you against the womb of destruction.

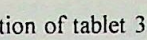
With the virgin is meant the earth according to the commentaries, but it might also be the wife of the dead man who follows him into the tomb after having ascended the pile together with him. This may be the meaning of the motif on the obverse. The custom of suttee is referred to in verse 8 of the same hymn. It is quite possible that it was inherited by the Aryans from the Indus civilization like the caste-system and the guru-institution. It was probably carried out symbolically only in Vedic times, but became popular again from the fourth century BC onwards.[18]

---

[18] Cf. U. Thakur, The History of Suicide in India, Delhi 1963, p. 126-160. On the memorial stones the satī is represented with one arm stretched upwards, which is a sign of the Indus script. All inscriptions with this sign refer to Yama-hymns, it can also be read as hita, beneficial, or something similar. Hita can be transformed into sita and satī. The satī is indeed beneficial to her husband and also to her community. She becomes like the goddess earth by her deed. In the same way a man is honoured who has sacrificed his body for someone else (cf. Thakur, op. cit. plates). He is called sattā, which is grammatically not correct, but probably a word handed down from the time of the Indus civilization.

CC-0. In Public Domain. Funding by IKS-MoE

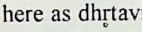
Digitized by eGangotri

The inscription of tablet 3319 is  . It corresponds to verse 4ab of the muni-hymn X.136:

antarikṣeṇa patati viśvārūpa avacākaśat
He (the muni) flies through the air
looking down on all forms.

The second sign corresponds rhythmically to anta, from the first ikṣena, because of the root īkṣ, to see. Put together they render through the air. The diacritic cup-sign is identical to patati, fly, the five strokes to viśvā, all, because five fingers are the whole hand. The beak-sign is equal here to rūpa, form, the mortar-sign to ava, as it is homophone with avata, well. The last sign stands for cākaśat, looking.

The inscription on the three-sided tablet 3305 consists only of the sign . On one side a deity with a club on his arm is depicted. It is similar to the sign . The person on the third side seems to be female. The sign is written on all sides. It can be translated here as dhṛtavrata, stand fixed, as on seal 2420. This is not only an epithet of Varuṇa, but also of Agni and Indra, who is known for his thunderbolt similar to the club of the deity. Indra is also very fond of Soma, which could be hinted at by the cup-sign, too, and he is called the manliest god. This could be indicated by the big phallus of the deity on the second side.

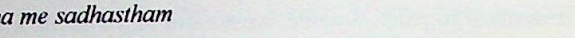
The inscription of the four-sided tablet 4117 is written on three of its rectangular sides:  . It agrees with ṚV X.136.7:

vāyur asmā upāmanthat pinaṣṭi smā kunaṃnamā
keśī viṣasya pātreṇa yad rudreṇa abipat saha
The wind has churned (the draught) for him,
Kunaṃnamā has quenched it for him;
the long-haired drinks the poison
together with Rudra from the cup.

For the bird-sign we get vāyur, wind, being homophone with vayas, bird. Asmā upa manthat, he has churned for him, corresponds to the accented cup-sign, pinaṣṭi smā Kunaṃnamā, K. has quenched, to the barred cross-sign with additional strokes. The first sign of the second line is a pictogram for keśī, long-haired. The last sign of this line renders viṣasya, poison, being homophone with viś, abode. The intermediate sign is identical to pātreṇa, cup. Grassmann mentions in his Vedic dictionary that it denotes the womb also. For yad rudra we get the simple cup-sign with an additional stroke. The cup is a pictogram for the liṅga here, the emblem of Śiva. (A)pibat and saha are rhythmically identical to the four long strokes. The last line of this verse is also illustrated by the signless cylinder seal 2376: Keśī is identical to the composite animal with long hairs, viṣa, the poison, to an insect with eight feet, patra to the circle and Rudra to the tiger.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The archer on eight copper-tablets, starting with 1606 (M-588), could also be a form of Rudra-Śiva. As on a memorial coin, the inscription of these tablets is always the same. It is to be supposed hence that it refers to some important incident. The archer could be a symbol of a king who is a follower of Śiva. The single sign could perhaps contain his name. All these conditions are fulfilled by Nābhānediṣṭhā, the author of ṚV X.61. For our inscription  we find a corresponding verse in X.61.19ab:

iyaṃ me nābhir iha me sadhastham
ime me devā ayam asmin sarvaḥ
This is my origin, here is my seat,
these are my gods, I am all this.

A befitting sentence for a god-king, as Nābhānediṣṭhā seems to have been. In verse 19c he adds:

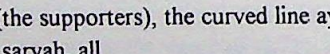
dvijā ahaṃ prathamajā ṛtasya
I am the twice-born, the first-born of the law.

This is an approprioate explanation for the name of Nābhānediṣṭhā and corresponds to the compound-sign , as dvijā, twice-born, and prathamajā, first-born, are both expressed by its inner part, the crab-sign, if we interpret the left part, the body, as an egg representing birth, and the right part, the scissor as representing dvi, two and prathama, first, as a scissor has two parts that can also become one. Ṛta, law, is identical to the foot-sign, which can be interpreted as a womb, too, out of which the law has come forth.

In the main line the hand in a circle corresponds to iyam me nābhir, this is my origin, the three strokes in the intersected circles stand for iha me, here is my, the sign itself for sadhastha, seat. The following stroke-sign renders ime me, these are, the hand-sign devāḥ, gods, (the supporters), the curved line ayam, this, the small circle asmi, I am, the cup-sign sarvaḥ, all.

The hymn describes in verse 5-8 the relation of the father sky to his daughter, the Dawn, in plain sexual metaphors. We shall study these verses in relation to the horse-sacrifice in the chapter on the aśvamedha.

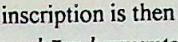
4. Man in yoga-posture on a pedestal ± snakes or crocodiles

There are only two seals with a man in yoga-posture as a single motif. They havethe numbers 2222 (M-1181) and 2235 (M-305). The inscription of seal 2222  agrees with ṚV X.82.2a: Viśvakarmā vimanā ād vihāyā - Viśvakarman is wise and great. The first two signs render Viśvakarman, the divine architect, viś means town. For the accented fish-sign we get vimanā, wise, for the two curved lines we get ād, the root at means to go, vihāyā, great, is identical to the cup-sign.

The inscription of the broken seal 2235 consists of two lines, the obliterated sign of the upper line could be the sun-sign , that of the second a man with a stroke. The

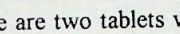
CC-0. In Public Domain. Funding by IKS-MoE

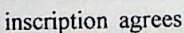
Digitized by eGangotri

whole inscription is then  . It can be affiliated to ṚV X.85.13cd:

aghāsu hanyante gāvo 'rjunyoḥ pary uhyate
In the constellation of the Aghās the bulls are killed,
under (that of the) two Arjunīs she (the bride) is led home.

Aghāsu, in the evil constellation of the Aghās, can be divided into agha, for which we get the two strokes, and asu, life-force, represented by the sun-sign, for hanti-ante, they kill, we get the four strokes around the bee-sign, for the bee-sign itself gāvo, bulls. The bee is a symbol of the mother-goddess, for whom the bulls are killed here. For arjunyoḥ, in the bright constellation, we get the man-sign (arya) with the stroke for the ending. The fish-sign stands for pari as ari means friend, uhyate, (she) is led (home), is written by the second sun-sign, referring to the daughter of the sun here as the bride. The bulls that are killed are also symbolized by the horned deity, who is the sacrifice and the priest as the Puruṣa in ṚV X.90.15. The bright (arjunī) and evil (aghā) constellations correspond to the two aspect of the daughter of the sun, Uṣas, the Dawn, who is identical to the Venus, the morning and evening star, represented in the motif by the two stars in the horns of the deity. They also symbolize the two Aśvins or Nāsatyas as the bridegrooms of the Dawn.

There are two tablets with a man in yoga-posture surrounded by two snakes and two adorants or by two snakes and two crocodiles with a fish in their jaw. The two tablets bear the numbers 2774 and 2826. The inscription on tablet 2774 will be discussed in the chapter on the Yoga Sūtra of Patañjali. The inscription of tablet 2826 is  . It corresponds to ṚV X.123.5d: Sīdat pakṣe hiraṇyaye sa venaḥ - this Vena sits on golden wings. The first sign for sīdat is a furrow (sīta) with a tooth (dat), the second sign can be interpreted as a wing, the word for golden, hiraṇya, is expressed by a variant sign for the sun. For sa we get the warrior-sign, as the Vena is a warrior too. The last sign, a compound of man, woman and animal, depicts the androgynic and theriomorphic character of the Vena.

On tablet 1579, whose motif is hardly to be recognized, a yogi sits on a pedestal before an adorant who stretches out his hands to him (cf. Franke-Vogt, fig. 247). The inscription agrees with the last four signs of the unicorn-seal 3005 (H-12)  that can be affiliated with the Gāyatrī-verse, ṚV X.62.10:

tat savitur vareṇyaṃ bhargo devasya dhīmahi
dhiyo yo naḥ pracodayāt
On the venerable effulgence of yonder sun,
of the god, let us meditate,
may he promote our understanding.

The two short strokes stand for tat, yonder, homophone with tvat, two. The first sign agrees with savitur, of the sun. For vareṇyaṃ bhargo devasya, the venerable effulgence of the god, we get the three fish-signs, for dhīmahi, let us meditate, the hand in the circle, for dhiyo, understanding, the hare-sign, as the hare is a symbol

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

of the goddess of wisdom, Dhī, and of the Soma. The two personal pronouns yo naḥ, he us, are homophone with yoni, womb, expressed by the long diacritic stroke. Pra is written by the cross-sign, which is a symbol of a town, pura. The cup-sign renders codayat, promote, as we know already. The inscription of tablet 1579 is identical to the last part of the verse, which agrees with the motif, too.

There are the broken tablets 2777 and 0298 (M-456) with the same motif, but with a different inscription. On tablet 2777 the three signs are preserved in the beginning, on tablet 0298 the two signs at the end. When put together they render the second half of ṚV IX.74.1:

divo retasā sacate payodudhā tam imahe sumati śarma saprathaḥ
He who unites with the seed of heaven full of milk,
him we ask for his far-reaching protection.

The three signs of tablet 2777 are equal to divo retasā payodudhā, the signs for sacate are obliterated. The two signs of tablet 0298 render śarma sapratha. The first sign of these two is a pictogram of a foot with toes. The foot-print of Viṣṇu is a symbol of protection like that of the Buddha. The cup-sign stands for sapratha, as far-reaching is an epithet of Viṣṇu. The last line of this verse is also contained in the motif of these tablets. Only the second pada of the verse is missing now. It reads: Svar yad vājy aruṣaḥ siṣāsati - as the tawny runner wants to reach the sun. We arrive at this verse, when we read 1579 from left to right: For the cup-sign we get svar, sun, as one of the gods. Ya need not be written. The following syllable dvāji is homophone with dhvaja, flag, standard, which is expressed by the double cross. For aruṣa + siṣa, homophone with śiśu, we get the hare-sign, for the remaining stroke asati, as it is homophone with āsakti, persecution. This stroke-sign follows almost always the hare-sign, it can also be interpreted as a flash.

5. Man between two tigers

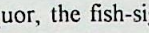
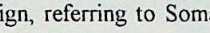
There are four seals and two tablets with the motif of a man between two tigers. It is certainly related to the motif of seal 2420, where the second tiger is replaced by a buffalo. The seals have the numbers 2075 (M-308), 2086 (M-306), 2122 (M-307) and 2454 (M-1183), the tablets the numbers 0512 (M-1182) and 3308 (H-181). An ithyphallic man similar to the Lord of Beasts is depicted on seal 2075 and 2454, seal 2454 has no inscription. Like the tiger and the buffalo on seal 2420 the two tigers can be regarded as symbolizing the two worlds giving way to the creator as melted butter or ghṛta. Ghṛta is phonetically related to ṛta and to the first participles of gra(b)h, to seize, and gṝ, to swallow. Therefore it can be rendered by a tiger or a snake.

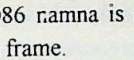
The inscription of seal 2075 is . On account of its shortness it can be translated in different ways, but the phonetically most convincing form is given in

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

the Soma-hymn ṚV IX.86.46a: Asarya skambho diva udgato madoḥ - he was poured out, the pillar of the sky, the held up liquor. For asarya, he was poured out, we get the ladder-sign that can also be interpreted as streams (of the Soma). The second sign is equal to skambho, pillar, the two strokes to divo, of the sky, being homophone with dvā, two. For udgato, held up, we get the held up lance, and for madu, liquor, the fish-sign, referring to Soma as a seer. The verses ṚV X.5.6cd and X.81.1d are almost as suitable.

The inscriptions of seal 2086 and 2122 agree both with parts of ṚV X.82.1. That of seal 2122  can be rendered as X.82.1b: Ghṛtam ene ajanan namnamāne. The inscription of seal 2086  corresponds to X.82.1ab, if the motif is read as 'father of the eye'. The first sign is identical then to manasā, the second to hi, which is equal to ahi, snake. This can be read in the pictogram that is a variant of the sign . For the cup-sign we get dhīra. Ghṛtam is homophone with grabh, to seize, hence it can be written by the barred cross-sign on seal 2122 as well as by the hand in a circle on seal 2086. Ene, the two, is rendered by the crab-sign on seal 2086, because of its two tongues. On seal 2122 it is written by a rhythmical sign. Ajanat, he created, corresponds to the cup-sign on seal 2086 as well as on seal 2122, namnamāne to the four strokes in front of the cup-sign on seal 2122; on seal 2086 namna is rendered by the lines in the field-sign, māna, meaning house, by the frame.

Tablet 0512 has probably the four signs  (cf. Franke-Vogt, fig. 249). The similarities with the inscription of tablet 2719 direct us to the Agastya-hymn ṚV I.179.6c: Ubhau varṇāv ṛṣir ughraḥ puposa - both colours the mighty seer let blossom. The two strokes are equal to ubhau, two, the leaf-sign to varṇa, colour, as it is homophone with parṇa, leaf. For the cup-sign we get ṛṣir ugraḥ, mighty seer, for the woman-sign puposa, let blossom. The two tigers represent the two „colours" here that Agastya let blossom, i.e. the life of a householder and of an ascetic. He has mastered his sexuality without suppressing it. Thus he has become truly androgyn as it is expressed by the two signs at the end of this inscription.

On the signless tablet 3308 the man between the tigers is standing on an elephant. This animal is the carrier of the world also in later Hindu mythology.

The image of the Vena or Viśvakarman is also depicted on tablet 9910* from Western Asia. The motif is described by A. Parpola as follows:[19]

One of the two anthropomorphic figures carved on this seal wears a crown of water buffalo horns with the leafed branch of a fig and sits on a throne with hoofed legs, surrounded by a pair of horned snakes, a pair of fishes and a pair of water buffaloes. The other figure stands, fighting two tigers, and surrounded by trees, a markhor goat and a vulture above a rhinoceros.

---

[19] Deciphering the Indus Script, p. 186. Here an illustration is given, too.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

As inscription Mahadevan gives twice the fish- and the tree-sign, but there is another tree at the left, and the trough between the buffaloes could also be a sign. The inscription is then It agrees with ṚV X.123.1a, when read from the middle: Ayaṃ venaḥ codayat pṛśnigarbhā - this Vena incites those pregnant with the dappled (bull). Vena and pṛśni (dappled) are equal to the fish-signs, codayat (incite) and garbha (womb) to the tree-signs, ayam to the trough-sign.

The same signs but in an inverted position and without the trough are found on the cylinder 9007 from Ur with the motif of a unicorn in front of a tree. It is another example for the replacement of the standard by a tree. The inscription is neither contained in the Finnish nor the Indian concordance. The first tree-sign is part of the motif and the unicorn is to be included in the inscription. The second tree-sign is written as . The tree-motif and the fish-sign lead to the Yama-hymn X.135.1ab:

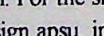
yasmin vṛkṣe supalāśe devais saṃpibate yamaḥ
At this tree with beautiful foliage
Yama drinks together with the gods.

The tree is part of the motif and stands for the first three words, the fish is identical to devais, with the gods, the tree-variant to sam, together, the second fish-sign with two additional strokes at either side to pibate, he drinks, as it is homophone with vipra, seer. The unicorn itself is equal to Yama, whose vehicle is a bull in later mythology. In ṚV X.10 he refuses to have intercourse with his sister Yamī. He is thus the true Vena.

6. The tiger and the goddess in a kino tree

There are about 15 seals and tablets with this motif. On three tablets, 2719, 3303 and 2828, it occurs together with other motifs. Four seals with this motif have no inscription, two inscriptions are broken off. The signless broken tablet 3308 (H-181) has the motif of the man between two tigers on the reverse.

On seal 5018 from Chanhu Daro the deity is sitting under the tree. On tablet 3306 (H-182) the tiger is looking back to the goddess who carries a drum. Instead of the tree we find five swastikas on the reverse, three turning right, two left. Most of the inscriptions of these seals agree with verses of ṚV X.125 directed to Language, Vāc. That the deity is female is also indicated by the pinnate leaves of the tree similar to the woman-sign.

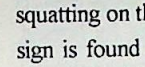
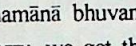
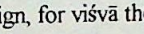
Seal 1355 (M-310) has the signs  Their Vedic equivalent is again found in ṚV X.125, this time in verse 7b: Mama yonir apsv antaḥ samudre - my womb is in the waters, inside the ocean. For the single stroke we get mama, my, for the cross-sign yonir, womb, for the cup-sign apsu, in the waters (like a ship). The third and the fifth sign are written separately. For the step-sign we get antaḥ, inside, because it is homophone with at, to go, for the field-sign samudre, in the ocean, as on seal 2430.

The inscription of seal 2522 (M-309) , which has been illustrated on the cover of this volume, agrees with the same verse. Here the two short strokes are identi-

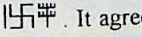
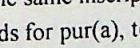
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

cal to mama, the first sign to yoni. Antaḥ is written by a variant of the step-sign and for samudre we get the fish-sign with accented brackets symbolizing the ocean.

Tablet 4204 (H-715) has the inscription  that is identical to ahaṃ rāṣṭrī saṃgamanī vasūnām - I am the ruler, the collector of riches (X.125.3a). The second sign stands for aham, the first for rāṣṭrī, ruler (female), the third for saṃgamanī, collectrice, and the last for vasūnām, goods or riches. The same verse is contained in the inscription of the comb-seal 6037 (L-51) that has the last two signs in common with seal 4204. In the beginning we find two fish-signs, being equivalent to ahaṃ rāṣṭrī and sam + ga. The cross-sign with an additional stroke stands for man here, the square-sign for vasūnām. On the tiger-seal 1350 the comb is part of the inscription. Seal 5018 with the goddess squatting on the ground underneath the tree, has the four signs  . The last sign is found on many seals from Chanhu Daro. The inscription is contained in ṚV X.125.8b: Ārabhamānā bhuvanāni viśvā - I carry all the beings (the worlds). For ārabhamānā, I carry, we get the sign of the water-carrier, for bhuvanāni, worlds or beings, the tree-sign, for viśvā the cross-sign. The inscription of seal 7024 (K-49), consisting of three + seven strokes and a water-carrier, does not fit in this frame. It agrees with ṚV X.72.9a, where the goddess is called Aditi: Saptabhir putrair aditi upa prait - with seven sons Aditi went up. The inscription of tablet 3306  that is identical on both sides agrees with ṚV X.90.5ab:

tasmād virāḷ ajāyata virājo adhi pūruṣaḥ
From him the Virāj (female) came forth,
from the Virāj the Puruṣa.

For the two strokes of the first line we get tasmāt, for the two circles Virāj, for the cup-sign ajāyata, jāyā means woman. From the two circles of the second line we get Virāj again, for adhi the two strokes, for puruṣa the cup-sign. The swastika is a symbol of the Puruṣa. Their number five can be explained as the five elements. The Puruṣa is also referred to in the swastika of the inscription of seal 3500, written only in Mahadevan's concordance, but to be recognized from the photograph easily:  . It agrees with ṚV X.90.1ab. On the tablets 3482 and 3486 (H-911) with the same inscription the swastika is replaced by the field-sign  . Here the square stands for pur(a), town, and the stroke for (u)ṣa.[20]

[20] Cf. my paper on the meaning of the swastika on the Indus seals and tablets.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

7. The sacred marriage

The sacred marriage belongs to the must important motifs of the Indus seals. In the Veda it is celebrated between the father Sky and the daughter Dawn, Uṣas, or between the Aśvins and Uṣas. The second form is preferred by the poets, perhaps because it avoids the trap of an incestuous relation.

The Veda does not state the natural equivalent of the Aśvins, but they are always described as extremely beautiful. From their name it is to be inferred that they were horse-drivers. Their horses were not natural beings, however, as they had wings. Thus they resemble the unicorns on Assyrian seals (cf. chapter I,2). Their car is similarly miraculous. It seems it was the first amphibian, as they can drive with it over the ocean. According to ṚV X.85.10 it was drawn by oxen, not by horses. This implies that the origin of the Aśvins is older than that of the horse-driving Aryans. As they are possessors of big sea-going ships they are linked to the Indus civilization. Their zodiacal houses are Gemini and Libra and these two houses form also the beginning and the end of their voyage with the Dawn, who is identical with the Mesopotamian Venus-star, lasting from morning to evening. In the time of the Indus civilization Gemini was the morning constellation and the Venus was standing exactly between these two stars.[21] At the evening it was standing in Virgin, which is followed by Libra, the house of the marriage-night.

There is the Indus sign that can be explained as an illustration of a car-driver. It could also be explained as a symbol of Mercury who is closely related to the Aśvins. The car of the Aśvins remains unyoked during the night and it is yoked in the morning, especially in spring-time, to bring the Dawn to the earth. Unyoked its place is at the firmament, when it is yoked it moves through the sky. According to ṚV X.85.14,16 the car of the Aśvins has three wheels, but one of them is hidden. This can be explained as the axis mundi or the wheel of the earth whose movement is not seen except by the wise (cf. ṚV I.30.19). This statement reveals that the rotation of the earth and its movement around the sun was known to the Vedic seers and their ancestors in the Indus Valley as well as to the Mesopotamian priests.

In Greek mythology the Aśvins have become warriors, in the Veda they are called kings, but they have no martial attributs, their main characteristic is their healing faculty. They are said to have been born at different places, but there is not the least sign of enmity between them. This trait has been retained in Greek mythology, but as the Aśvins have to do with morning and evening they can also be affiliated

[21] Cf. the map given by A. Parpola (1994), p. 202.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

to day and night and to life and death. The name 'Aśvin' is certainly of younger date. Their original name was Nāsatya. Grassmann explains this in his dictionary as na asatya, not untruthful, but it is more likely that it is an Old Sanskrit form of nosatya, having ships. In later mythology this name is explained by the way of their birth. They are said to have been born from the nose, nāsa, of their mother in the form of a mare. Indeed, the Aśvins could be compared to the two nose-holes of the Venus looked at the sky at the time of the Indus civilization. As the husbands of the Dawn or the Venus the Aśvins are related to the Gandharva.

Several seals whose motif can be related to the sacred marriage have been found in Ur. On the Failaka-type seal 9014 two ithyphallic bull-men adore the goddess Ištar sitting between them on a chair. Both carry a moon-standard of the form discussed in chapter I,7. The right one is touched by the goddess, too. If we regard the goddess as the sun-daughter and the bull-men as the Aśvins we can affiliate the motif to ṚV X.85.9ab:

somo vadhūyur abhavat aśvinā āstām ubhe varā
Soma was the bridegroom,
the two Aśvins were the suitors.

An inscription related to this scenery seems to be contained in the probably motifless damaged seal 9003 also found in Ur: . The first sign is certainly the representative of the moon, the second can be interpreted as a man with long hairs, i.e. a woman, but here it denotes the bridegroom, who is decorated like a woman. Bridegroom, vadhūyu, is nearly homophone with vadhu, woman. The next sign stands for abhavat, literally not being. It is followed by two short strokes, which represent the Aśvins here. The rest is obliterated.

The car of the sun-daughter is perhaps depicted on the round seal 9703* from Failaka (Aachen, fig. 29).[22] It has the form of a net and is drawn by two oxen, of which only the heads and a leg are visible. Two men stand on either side of the net who can be identified with the Aśvins. One, who could be regarded as the immortal, is drinking Soma with a tube from a vat, the other, who could be the mortal, touches the bull, as if to draw it, but the eye in front of him indicates that he is not merely a worker, but possesses wisdom, too. On the top of the bull-protomes we see the Soma-post again and a star that can be explained as the planet Venus. Underneath the net is another bull like that on seal 9014. The Soma-vat and the eye can also be symbols of the verses composed by the Aśvins. Then ṚV X.85.11ab gives a rather exact rendering of this motif:

[22] For a better photograph cf. P. Kjærum, op. cit. fig. 174.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

ṛk sāmābhyām abhihitaṃ gāvau te sāmanāv itaḥ
Yoked with the Ṛg- and Sāmān-verse
your bulls go smoothly together.

Abhihitam, yoked, can be related to the left man; samānā, smoothly together, corresponds to the right man. Te, your, is identical to the star, because it represents the sun-daughter. Itaḥ, go, is expressed by the net or car, gavau, bulls, by the legs of the bulls. In verse X.85.8cd we find another rendering of the seal:

sūryāyā aśvinā varā agniḥ āsīt purogavaḥ
The two Aśvins were the bridegrooms of the daughter of the sun,
Agni was going ahead.

The Aśvins are the driver of the car and the two oxen, the daughter of the sun is the Venus-star, Agni as going ahead, purogava, is the bull in front of the car.

On seal 9012 the sun-daughter is depicted in the form of a water-carrier, i.e. in her motherly aspect. In this aspect she describes herself in the Vāc-hymn, ṚV X.125. The inscription ( ) agrees with ṚV X.125.1cd containing the names of the gods mentioned in the Mitanni-treatise (cf. chapter I,1):

ahaṃ mitrāvaruṇāv ubhā bibharmi
aham indra_agni aham aśvināv ubhā
I carry Mitra and Varuṇa, the two,
I Indra and Agni, I the two Aśvins.

Aham, I, is always expressed by the water-carrier, it need not be repeated in the inscription. For Mitra and Varuṇa we get the jewel-sign, its lower part stands for the jar of Varuṇa here, the upper part for the rays of the sun also called Mitra. Ubha, the two, is equal to the two curved lines; bibharmi, I carry, is expressed by the bags of the yoke of the water-carrier. Indra and Agni correspond to the house-sign, which can also be interpreted as a bull with two heads. The Aśvins are to be found in the two stars at the head of the water-carrier. They can also be explained as lotus-flowers and represent the Venus as the morning and the evening star. A lotus forms the head of the Lajjā Gaurī later.[23] The first part of this verse is also contained in the zebu-seal 2322, whose inscription consists of four tree-signs and the sign of the water-carrier with a pot on his head at the end. One tree-sign represents the goddess (aham), two Mitra and Varuṇa, one is equal to ubha (there is the homophone root rabh, to seize).

---

[22] Cf. F.H.P. Janssen, On the Origin and Development of the so-called Lajjā Gaurī, in: A. Gail/G. Mevissen, op. cit. p. 457. The word 'lajjā gaurī' means shameful woman, but ist stands for a shameless woman.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

It is not surprising that several Indus seals found in Ur refer to the marriage-hymn, since marriage was certainly an equally important link between the two cultures as the economic connections were. It is also referred to by the inscription on seal 9902 whose motif depicts the mating of a bull and a cow. In spite of the two man-signs it is not related to the Aśvins, however, as Gadd believed,[24] but to verse 3ab of the Soma-hymn ṚV IX.112:

kārur ahaṃ tato bhiṣag upalaprakṣiṇī nanā
I am a poet, daddy is a healer,
mama moves the pestle in the mortar.

The two man-signs correspond here to aham (the poet) and to tato (daddy). The fish-sign stands for kāru, poet, the two last signs render bhisaj, healer (from bhaj, to divide) and pestle and mortar, here upala-prakṣiṇī. The cow in the motif corresponds to nanā, mama. Verse 4cd of this hymn contains the famous words:

śepo romaṇvantau bhedau vār in maṇḍūka icchati
The tail looks for the hairy slot,
the frog desires water.

This goes parallel with the inscription of the unicorn-seal 2316, where the standard has been replaced by an ithyphallic dancer: . Hairy slot is equal to the first, tail (śepa) to the second, vār, water, to the third and maṇḍūka, frog, to the last sign. The frog is a seer also, as we know from ṚV VII.103. Icchati and id are rhythmically equivalent to the four strokes.

The motif of the sacred marriage is also depicted on the third side of the signless tablet 1574 (M-489), which we shall discuss in the chapter on the aśvamedha, and on tablet 2740 (M-1406). On account of the sacrificial post on the right of its obverse this tablet can be affiliated to ṚV I.28, where the pestle is compared to it. The author of this hymn is Śunaḥśepa, who was bound to such a post. After composing several hymns he was released from it. He could be identical to the right man standing near the post and to the dog-like figure lying over a prostrated woman in the middle of the tablet. This is even more probable as Śunaḥśepa means dog-tail. That the prostrated figure is female is obvious from the the short skirt and from one of her legs being drawn back in such a way that it forms a female triangle. In the left corner of the lower register a drummer is to be seen. His drum is beaten from the sides. Near the head of the prostrated person sits a fourth person who seems to hold two pressing boards in his hands, maybe it is a musical instrument, too. In I.28 the woman is compared to the mortar, and the drum, called dundhubhi, is mentioned in verse 5. As the pestle is a simile for the sacrificial post, I.28 describes the sacred marriage.

---

[24] Cf. Seals of Ancient Indian Style at Ur, p. 209.

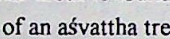
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

A man at a post is also depicted on the signless round seal 5111 (C-45) belonging to the Jhukar period of the late Harappa phase. Opposite to him another man stems up a tree that looks like the head of an elephant. This goes parallel with ṚV I.24.7, where Varuṇa is described by Śunaḥśepa as the god, who holds up the tree in the bottomless space.

It is impossible to explain every facet of the seals and tablets with anthropomorphic motifs and the symbolism of its signs in this chapter. It is hoped, however, that it has become clear by now that the Veda gives a true description of the contents and of the meaning of the signs and that the motifs depict the cosmic man in his androgyn form.[25] Therefore we shall finish this chapter by discussing the tablets 2728 (M-478) and 3304 (H-180), whose motifs refer to the sacred marriage, too.

Tablet 2728 shows on the obverse a man sacrificing his phallus or a cup of Soma to a kino tree followed by the inscription and a design. On the reverse we find at the left a jar with a lid and the motif of the deity in the tree together with a tiger, at the right a person flanked by two others occupied in uprooting a kino tree. This is equally an image of castration as the cutting of the eternal aśvattha tree, enjoined in Bhagavadgītā 15.3. A similar motif is found on the signless tablet 5069, where two men are carrying a branch of an aśvattha tree between them.

The inscription of tablet 2728  goes along with ṚV X.101.12ab:

kapṛn nara kapṛtham uddadhātana codayata khudata vājasātaye
The phallus, men, erect the phallus,
drive it and cut it to win the prize.

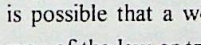
For the first sign that is part of the motif also, we get kapṛn, phallus, and nara, men. Then the phallus occurs again together with four strokes for uddadhātana, erect. The next sign, a man between two strokes, is identical to codayata, drive (the phallus represtented by the strokes). For khudata, cut, we get the woman-sign, which means knife also, for vāja, the prize, we get the design, and for sātaya, for winning, the jar with a lid representing a trophy here.

On the obverse of the two-sided tablet 3304 a man with a ring in one hand and an object that could be a whip, a scimitar or a measuring-line in the other stands upright before a sitting most probably female person with her arms turned upwards

[25] The conception of the cosmic man is closely related to the figure of the shaman, that E.C.L. During Caspers sees in some of these motifs, notably in the bowman, the man in yoga posture, which she regards as a dancing position, and the deity in the tree (op. cit. passim). Śiva is known as the founder of Indian dance and the poets of the Ṛg- and notably of the Atharva-Veda were magicians and healers, too, nevertheless the shaman belongs to tribal communities, he does not fit in the urban civilization of big cities. Apart from the bowman the motifs cannot be explained as pre-Harappan either, as Caspers does.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

either in order to carry a bundle of (Soma?)-twigs or for keeping up her long hairs. On the reverse are two dancing tigers at the left and a woman at the right with legs spread apart who gives birth to a crocodile or tortoise or a tree.[26] The inscription, written alike on both sides of the tablet, is  . It can be read in two versions according to the Dawn-hymn I.124. The first version is identical to I.124.4ab:

upo adarśi śundhyuvo na vakṣo nodhā iva avir akṛta priyāṇi
Like a śundhyu she shows her bosom,
like Nodhas she unveils her beloved (things).

For upa adarśi, she shows, we get the second sign that is treated here as a composite number-sign as on sealing 7064 from Kalibangan. The sign for śundhyu that is explained by Geldner as a water-bird, is rendered by the beak-sign. For na, like, and vakṣo, bosom, we get the cup-sign with a stroke. This agrees with the pictogram. For Nodhas, which is the name of a merchant, we get the tablet-sign, that can also be interpreted here as a show-case as it is used by the merchants in the bazar. For avir akṛta, unveil, we get the hand-sign, for priyāṇi, lovely things, the water-carrier, a symbol for a hierodule or 'brotherless woman' looking for a man (ṚV I.124.7). The second version agrees with I.124.3ac:

eṣā divo duhitā pratyadarśi ṛtasya panthām eti sādhu
She, the daughter of the sky unveils herself,
the path of truth (of the law) she never misses/she goes correctly.

The beak-sign is identical to eṣā, she, as the Dawn is compared to a bird in vers 4. For divo duhitā, daughter of the sky, we get the cup-sign. Prati adarśi corresponds to the composite number-sign as upo adarśi. For the field-sign we get ṛta, for the tree- or hand-sign panthām, way, meaning stand also. Eti sādhu, she goes correctly, is identical to the water-carrier.

It is the secret of the seers how it is possible that a woman who behaves like a prostitute does not digress from the way of the law or truth. As long as a man is a slave to his natural instincts he will not be able to come near to this secret. On the other hand, everybody has the potential to go beyond the bonds of nature. He will then be similar to the dancing tigers on the tablet.

---

[26] It is interesting to note that the motive of the woman with legs spread apart called uttānapad in the Veda occurs also on an Etruscan bronze tablet as the Lady of Beasts. Cf. K. Sälzle, op. cit., p. 63. For the uttānapad-motif cf. also H.P.M. Janssen, op. cit. p. 457.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

8. ṚV X.123 To the Vena (Author: Vena; metre: Triṣṭubh)

1 This Vena incites those pregnant with the dappled one,
enveloped in a skin of light for measuring out the realm of space;
when the sun is united with the waters,
the seers lick him like (the cow licks) the calf.

Those pregnant with the dappled one are the waters. The *skin of light* is the subtle body of the seer who has castrated himself for the sake of immortality. *The union of the sun with the waters* is a simile of the sacred marriage.It manifests as the rainbow, as Geldner has rightly observed.

2 The Vena draws up the wave from the ocean,
born from the cloud appears the back of the beloved;
when he shines on the top of the crest of the truth,
the women cry for the common womb.

When the Vena *draws up the wave* he is identical to the moon. Though the Gandharva has castrated himself the women cry for him. The reason for this behaviour is that he has become like them, they are from a *common womb* now. Their union is in the spirit, the Vena is a spiritual friend like the Greek philosopher.

3 The many mothers of the calf who are of the same nest
stand lowing for the common (womb);
striding to the crest of the truth
their voices lick the sweet drink of immortality.

4 The inspired seers, who know it, yearn for this form,
for they have come to the lowing of the bull-like animal;
when going the path of truth, they climb up the river,
the Gandharva reveals the immortal names.

In the spiritual union the sexual organs are replaced by the *voices*, since language is the wife of the creator. The *lowing of the bull* refers again to the organs of speaking. To *climb up the river* means to go back to the origin. This is possible only by the sacrifice of the body or at least of the organs of procreation.

5 The Apsaras smiles at her lover,
the young woman bears him on the highest heaven;
when the friend has gone to the womb of the friend,
the Vena sits on the golden wings.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

6 When you were flying up in the sky like an eagle,
those, who yearn in their heart, saw you:
the golden-winged messenger of Varuṇa,
the bird that hastens to the womb of Yama.

The Vena is a *messenger of Varuṇa*, because Varuṇa is the oldest god. The Gandharva goes back to the origin, when he *hastens to the womb of Yama* being another name for it. He does not fear death like the salmons when they return to the place of their birth. He is like a warrior as described in the following verse.

7 Upright the Gandharva stands at the sky,
ahead he bears his many-coloured weapons;
clad in a perfumed robe, looking like sunlight,
he discovers the beloved names.

Different from his associate, the muni, the Gandharva wears a *perfumed robe* like a rich man. The *beloved names* are the names of the gods.

8 When the drop comes to the ocean,
when he looks with the eye of a vulture beyond the borders,
then as the sun, desired for its radiant light,
he places his beloved (names) in the third sky.

The *eye of the vulture* is a simile here for the uncheatable eye of truth.

9. ṚV X.101 To the Sacrificial Priests

(author: Budha; metre: Triṣṭubh, 4,6 Gāyatrī, 5 Bṛhatī, 9,12 Jagatī)

1 Wake up with one mind, friends!
Comrades of the same nest, kindle the fire!
I call the horse Dadhikrā, Agni and the Dawn
in Indra's company for your support.

Dadhikrā, Indra's horse, a wondrous horse, is a name of the sun and a symbol of the male sexual energy that is to be sacrificed like the stalks that are cut by the sickles (verse 3).

2 Have harmonious thoughts, stretch them (on the loom)!
Make up a ship that will row you across!
Make the axes ready and set them in place!
Lead the sacrifice to its aim, comrades!

3 Harness the ploughs, insert the yokes!
Sow the seed in the prepared womb!
If your speech is responsed in the same way,
the ripe stalk will come near to the sickles.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

4 The seer harness the ploughs,
they put in the yokes separately,
skilful they seek the favour of the gods.

5 Make the buckets ready, fasten the ropes!
Let us draw the water from the well!
(From the well), from which it is easy to draw,
I draw the inexhaustible water.

6 From the well, whose buckets are ready,
whose rope is strong, from which it is easy to draw,
I draw the inexhaustible water.

7 Encourage the horses, then you will win the price,
make your car fortunate! Draw the water from the well,
whose bucket ist the Soma-vat, whose wheel is the pressing-stone,
whose brim is like a coat of mail that men drink from.

This is a late interpolation as overfilled verses indicate. The price is not won in a horse-race, but by the sacrifice of the male energy as is said expressively in v. 12.

8 Make a pen, for it protects your lords,
stitch the rugs thick and broad!
Make brazen castles that cannot be conquered!
May your pot not leak, make it tight!

9 I lead your attention disposed to sacrifice to our help,
you gods, the divine thoughts, worthy of sacrifice;
the great cow that has gone to the meadow
shall give us milk in thousand streams.

10 Pour the golden (Soma) in the lap of the wood,
fashion it with axes made of stone!
Encircle it with ten girths,
yoke the draught animal to the two shafts!

11 Between the two shafts the animal treads firmly its way
like a man with two women in bed;
stand the tree upon the wood,
sink a well without digging!

12 The virile member, men, the virile member erect!
Hurry up and cut it off to win the price!
Bring hither Indra, Niṣṭigrī's son, the benefactor,
bring him hither with speed for drinking his Soma!

Niṣṭigrī means 'to devour (gṝ) what comes forward' (the male organ). This is a reference to the vagina dentata of the mother-goddess.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

IV. INDUS SEALS AND TABLETS WITH COMPOSITE ANIMALS

Apart from the centaur that we have dealt with already in the foregoing chapter, there are three classes of composite animals on the Indus seals and tablets, a tiger with the horns of a bull or zebu and sometimes with bovine legs, a three-headed bovine animal and a fabulous animal with seven parts, mainly those of a tiger, a bull and an elephant.[1] According to the Indian concordance[2] the motif of the horned tiger occurs five times on the whole, twice on seals from Mohenjo Daro (1357, 2360), once on a seal from Banawali (8521) and twice on copper tablets (1594 and 1599). On the seals the animal has the long horns of the zebu, on the copper tablets the short horns and the hind legs of a bull

The most interesting motif among these seals and tablets is that of seal 1357. Here a horned tiger appears together with a horned deity with a tail, to be recognized as female by her bosom. Standing under a kino tree she either tries to drive the tiger away or to catch it. There are other seals with a similar motif, but this seal is unique, because the tiger has horns and the deity is certainly female.

Taken the religious function of the seals for granted, the animals depicted on it must be aspects of the godhead called Puruṣa in the Veda. In agreement with these aspects the composite animals consist either of two, three or seven parts. The two parts of the horned tiger have opposite connotations, for the tiger is the enemy of the bull, the bull is its food. The same opposition is found in the description of the Puruṣa in ṚV X 90.2:

The Puruṣa is all this
and what was and what shall be;
he is the lord of immortality
and he grows as food.

The Veda gives a rather abstract description of the Puruṣa, but this does not prove a relatively young age of this hymn, as there is a concrete meaning behind the enumerations. Abstract thinking in a rudimentary form is pertaining to human existence from its very beginning, as it is illustrated by the geometrical signs of the cave-paintings. We find similar signs in the Indus script, but there is no doubt that there is a concrete meaning behind them, too.

---

[1] For the seven parts of this animal cf. A. Parpola (1987), p. xxxi.

[2] In the Finnish concordance the horned tiger is not specified.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In ṚV X.90.5 the relation of the male and the female principle is stated thus:

From the Puruṣa the Virāj (fem.) came forth,
and then from the Virāj the Puruṣa;
being born he expanded beyond
the earth behind and in front.

This is again a rather abstract description of the two principles that are found in concrete form on the Indus seal. In X.90.2 the Puruṣa is said to grow as food. To do this he must split himself into two parts as the Bṛhad Āraṇyaka Upaniṣad describes in I.2.4,5:

The Puruṣa desired: May I have a second being. Death, who is hunger, united in mind with Vāc, the goddess of language. From seed was born the year. Before that the year was not there. He nourished it for the appropriate time. After the appropriate time he produced it. When it was born he opened his mouth (to swallow it). It said 'bhan'. From this Vāc originated. (4)
He thought: When I eat it, little food remains. So he created through Vāc and that being [the year] all that is: The Ṛg-, the Yajur- and the Sāma-hymns, the sacrifices, the (human) beings and the cattle. Whatever he created he retained to eat it. Because he eats everything, he is the aditihood. He becomes the eater of everything, for him everything becomes food, who thus realizes the aditihood of Aditi. (5)

The aditihood of Aditi is the abstract equivalent of Aditi. As a philosophic treatise the Upaniṣad is still more abstract than the Vedic hymn The Puruṣa created the world by the help of the goddess of language, Vāc. Vāc is another name of Aditi or Virāj. By the help of the female principle the Puruṣa divided himself into the eater and the food. Food is not only the object. Every food retained can become a subject that needs others as food for its maintenance. In this way the wheel of life and death goes on. But in all his enjoying and being enjoyed the Puruṣa remains the lord of immortality. This is to be realized by the teaching of the Upaniṣad.

In the frame-story of the first book of the Pañcatantra[3] the horned tiger is split up into its two halves, the bull and the tiger, whereby the tiger is changed into a lion.[4] The bull is a zebu. Its name is Saṃjīvaka, that of the lion Piṅgalaka. The names recall the two nāḍīs said to move along the spinal cord in the Haṭha Yoga treatises. Saṃjīvaka means 'animating'. That is another name for iḍā, the animating beverage and the left nāḍī. Lion and bull become intimate friends through the mediation of a jackal, called Damanaka, the subdued.

---

[3] For a critical edition see J. Hertel, Tantrākhyāyika, Die älteste Fassung des Pañcatantra, Darmstadt ²1970.

[4] The related story of Mahābhārata 12.112 retains the tiger. Cf. H. Falck, Quellen des Pañcatantra, Wiesbaden 1978.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Desiring to become the chief minister he brings about the dissension of the lion and the bull by reciprocal slander. Eventually the lion kills the bull. After that he is getting sad for having killed his friend. In this situation the jackal consoles him with these words:[5]

A kingdom cannot be ruled after the manner of human beings,
as the faults of human beings are virtues for a king.
The policy (nīti) of a king be manifold like the behaviour of a prostitute,
truthful and untruthful, speaking rough and polite,
cruel and compassionate, intent on money and generous,
always spending money and looking for revenue of all kinds.

Hereafter the first book closes with the remark: Having heard this Piṅgalaka regained his nature (prakṛtim āpannaḥ). In quite a similar way Arjuna comes to his nature (prakṛtiṃ gataḥ) in Bhagavadgītā 11.51 after having listened to the teaching of Lord Kṛṣṇa. Arjuna is a king like Piṅgalaka and he, too, is sad for having to kill his friends and relatives, but certainly the author of the Pañcatantra and the author of the Gītā have quite different aims in mind, when they speak of prakṛti. The prakṛti of Arjuna is divine, the prakṛti, Piṅgalaka regains with the help of the jackal, is devilish. The Gītā deals with these two natures in chapter 16. But whether divine or devilish the primordial Prakṛti is inherent in the Puruṣa before his splitting up into creation.

In the hymn to Vāc, ṚV X.125.6c, the goddess says of herself: "I create strife among men." In the foregoing verse she praises herself, however, for saying what is pleasing to gods and men. That means that her behaviour is similar to that of a prostitute. The same ambiguity is to be found with the goddess on the seal, but whether she caresses or drives the tiger away, she always splits the animal, or in psychological terms, she splits its nature into two halves. In this connection we read in Bhagavadgītā 6.5,6:

The Self can be the friend or foe of the self;
for him who subdues the self by the Self,
the Self is a friend; in the enmity of the non-self
the Self, too, behaves like a foe.

The non-self is here the unsubdued self. The Self behaves as a foe only apparently. Damanaka is, as his name reveals, a subdued and learned being, but he is concentrated on profit like the unwise (avipaścita) in Gītā 2.41. In the Pañcatantra Damanaka gains the victory in opposition to the teaching of the Gītā, but the ambiguity belongs to the Indian tradition from the very beginning. Because of this even Lord Kṛṣṇa is criticized by Arjuna in Gītā 3.2. Similarly, we cannot explain the behaviour of the characters of this seal in one way only. The only thing which is certain so far is, that they are prototypes of Puruṣa and Prakṛti.

---

[5] Cf. Pañcatantra I.184,185 (ed. J. Hertel).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

This is also confirmed by the symbolic values of the inscription of seal 1357 (M-296): . The first and the last sign are broken off or heavily damaged, but most probably the first is a man with a stroke between the legs, the last the cup-sign. Interpreted logographically the first sign can be read as Puruṣa, the second as enjoyer, the third as the goddess or food, the two long strokes as heaven and earth, the last as lord. This leads to the following paraphrase: The Puruṣa, the enjoyer of the food, is the lord of heaven and earth. It is contained in ṚV X.90.2. When we look on the inscription from the standpoint of the Pañcatantra, we get: The Puruṣa, who, being bull and tiger, is divided by the goddess, is the Lord.

The phonetic reading does not correspond to a verse of ṚV X.90, but to ṚV X.86.16a: Na sa_iśe yasya rambate antarā saktyā kapṛth - he is not the lord, whose virile member hangs between his thighs. This agrees also with the inscription of seal 8521 (B-17) from Banawali: . For the first sign on seal 1357 we get na sa iśe, he is not the lord, for the second yasya rambate, whose hangs, for the two long strokes antarā, between, for the triangle-sign saktyā, thighs, for the cup-sign kapṛth, virile member. For the first three signs of seal 8521 we get na sa īśe yasya rambate, for the four short strokes antarā, the thighs, saktyā, are represented by the fish-sign, the triangle on its top is equal to kapṛth. In the following verse of the hymn the Veda says exactly the opposite. Thus we get another confirmation of the ambiguity of Vedic thought. Nevertheless the two verses give a better explanation of the horned tiger than the logographic reading and the interpretation of the motif based thereon. When the horns of the tiger are a symbol of its divinity, the Puruṣa is the master of the Prakṛti, symbolized by the female person. To have horns can also be a sign of stupidity, however, as the proverb says of a man deceived by his wife. In this case the Puruṣa is not in the position of the master. According to the phonetic reading the Puruṣa is in this bad situation, he tries to run away from the woman, but he is not able to do it.

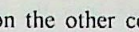
On seal 2360 (M-1168) there are only the two signs . They can be read phonetically as: Sa_id iśe - he, indeed, is the Lord. Sa id, sed, he indeed, can be derived from setu, bridge, which is symbolized by the first sign. Here the Puruṣa is obviously in the good situation of mastership.

The first two signs of the inscriptions of the copper tablet 1594 direct us to ṚV I.105. In this hymn the seer Trita describes his miserable situation after he has fallen in a well. Verse 17ab reads: Tritaḥ kūpe 'vahito devān havata ūtaye - Trita, having fallen in a well ask the gods for help.

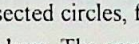
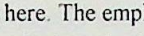
The long strokes stand for Trita, the mortar-sign is equal to kupe avahita, fallen in the well, the moon-sign to devān, gods (from div, to shine), the short stroke to havate, pray, the cup-sign for ūtaye, for help. The separate signs represent the name of the author.

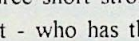
CC-0. In Public Domain. Funding by IKS-MoE

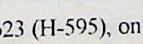
Digitized by eGangotri

The horned tiger on the other copper tablet 1599 (M-1518) deals with a lucky situation as the inscription  refers to the marriage of the sun-god Vivasvat arranged by the creator-god Tvaṣṭṛ according to ṚV X.17.1a: Tvaṣṭā duhitre vahatum kṛṇoti_iti - Tvaṣṭṛ arranges the marriage of his daughter. The first sign stands for tvaṣṭā, as the root tvaks means to grasp, the fish- or bee-sign corresponds to the stem of duhitre, daughter, tre, equal to tri, three, to the three strokes in the intersected circles, for kṛṇoti, he arranges, we get a twig-sign being a symbol of marriage here. The emphasizing particle iti is written by the hand-sign.

We can now take up the investigation of the animals with three heads. On two seals, 2024 (M-1169) and 7071 (K-53) and on tablet 2734 (M-1430), the two additional heads of the bull are from a gazelle and a unicorn. The three heads can be compared to the three faces of the bull Viśvarūpa in ṚV III.56.3.

The inscription on seal 7071 is arranged around the animal. It starts in the middle of its back with three short strokes. The first line  renders Tryanīkaḥ patyate māhināvānt - who has three faces rules as the great. For the remaining signs  we get: Sa retodhā vṛṣabhaḥ śaśvatīnām - he is the seed-giving bull for all (the cows). The two lines correspond to ṚV III.56.3cd. The first sign is equal to three, the second to faces, the third to patyate from pad, foot; the fourth sign corresponds to māhināva, great ship. For the first cup-sign with two strokes we get sa retodhas, he, who is with seed, for the two triangle-signs vṛṣabha (the signs are opposing each other like two fighting bulls). For the last cup-sign we get śaśvatīnām. This means 'of all', but it can also be read as śaśa (the two strokes) and pat (another reading of the cup-sign).

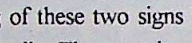
A human example of a seed-giving bull is Agastya. His name is contained in the two signs of the three-sided tablet 2734 (M-1430):  . The leaf- or plough-sign can also be interpreted as a tree, aga, not moving; asti, he is, agrees with the cup-sign. The composite elephant on the third side of this tablet represents Agastya's wife Lopāmudrā here. According to later mythology Agastya formed her out of parts of all animals. The two foot-prints at the right side in opposite direction are a symbol of cohabitation. The three human beings on the first side are equal to Agastya, Lopāmudrā and their son, the following tree could be Agastya or the wishing tree. The bull and the priest, by whom it is sacrificed, are both images of Agastya (cf. Bhagavadgītā 4.24). On side two Lopāmudrā in the form of a gazelle is eating from a tree that represents Agastya as on tablet 2719. The following bull with two additional heads represents the two colours that Agastya let blossom (cf. p. 39), the man standing on his head on the back of the bull illustrates Agastya's yogic power.

The broken seal 3623 (H-595), on which the signs  remained at the end, goes along with ṚV III.56.1b: Vratā devānāṃ prathamā dhruvāṇi - the first laws of the gods

CC-0. In Public Domain. Funding by IKS-MoE

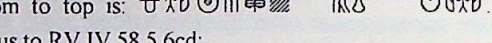
Digitized by eGangotri

(are) immutable. The field-sign is equivalent to vratā, laws, the accented cup-sign to devānām, of the gods, the third sign, which can be interpreted as a phallus, renders prathamā, since the root prath means to swell, for dhruvāṇi, permanent, we get a variant of the water-carrier that is a symbol of permanence and steadfastness.

The inscription of seal 2024  can be translated on the ground of ṚV I.35.4ac:

abhīvṛtaṃ kṛśanair viśvarūpam āsthād rathaṃ savitṛ citrabhānuḥ
The all-shaped car covered with pearls
Savitṛ has mounted, shining brightly.

For the two long strokes we get abhi-vṛtam, covered. Kṛśana, pearl, is symbolized by the fish-sign, the instrumental ending ir, meaning to move, is equal to the mortar-sign. The lance-sign is equal to viś, penetrate, the three long strokes to varūpa. The first sign of the second line renders āstād, he has mounted. The second sign in the second line is equal to ratha, car, it can be interpreted as its case. Savitṛ is symbolized by a bird, vi, with two brackets for sa and tā. Citra, brightly, is expressed by the staff that can be interpreted as a torch. Bhānu, shine, is another reading of the fish-sign.

On seal 1382 (M-1170) from Mohenjo Daro we find the head of a gazelle twice along with the head of a bull. The seal has the sign for woman written over a tree-sign: . To understand the meaning of these two signs we have to study first the seals with the motif of the bearded gazelle. The most interesting among them is 5076 (C-23). The inscription read from bottom to top is:  . The duplicated hunter-sign leads us to ṚV IV.58.5,6cd:

ghṛtasya dhārā abhi cākaśīmi hiraṇyayo vetaso madhya āsām
ete arṣanty ūrmayo ghṛtasya mṛga iva kṣipanor īṣamāṇāḥ
I see the streams of melted butter,
the golden rod is in their midst;
these waves of melted butter flow quickly
like gazelles fearing the arrow (of the hunter).

Ghṛtasya dhārā, streams of melted butter, corresponds to the man holding up (dhara) two bows (what attacks, gṛha). For abhi cākaśīmi we get the sun-sign. The second line has to be read bustrophedon. For hiraṇyayo vetasa, golden rod, we get the wing-sign that is a symbol of cohabitation and hence of a phallus, too. For the shield-sign, which can be read as a pictogram for the sacrificial mound, the vedi, we get madhya, middle, as the sacrifice is in the middle of creation. Āsām, their, is rendered by the two short strokes. Ete, they, can be explained as a compound of ā + ite, approach, it corresponds to the missing sign, most probably a step-sign. For arṣanti we get the leaf-sign (from vṛkṣa, tree). The three long strokes correspond to ūrmayo, waves, the ring-sign to ghṛtasya, butter (from ṛta, moved round). The motif stands for mṛga iva, like a gazelle,

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

the bow-man renders kṣipanor, of the hunter. For īṣamānāḥ, fearing, we get the jewel-sign, which also symbolizes eye, being equivalent here to īkṣ, to see, and maṇi, gem.

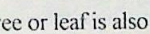
On seal 1382 the tree-sign can be translated as vetasa, the teeth-sign as hiraṇyaya, as its root is hary, love or be loved. The same verse can also be affiliated to the signless seal 0266 (M-298). Here a fish takes the place of the third head between that of a bull and a unicorn. It can be interpreted as hiraṇya vetasa, because vetasa is almost homophone with veda, knowledge, which is imparted to mankind by the fish.

The bearded gazelle together with a standard is also depicted on seal 6022 (L-48). The inscription has two lines: . Here the tree-sign must be written as hand-sign, however. Then it agrees with IV.58.5cd:

ghṛtasya dhārā abhi cākaśīmi hiraṇyayo vetaso madhya āsām
I see the streams of melted butter,
the golden rod is in their midst.

Ghṛta is equal to the hand-sign here, as it is homophone with the root gṛdh meaning to desire. Dhārā, streams, is equal to the cup-sign, as dhārā means holder also. The genetive ending sya is rendered by the stroke in the cup-sign. Abhi cākaśimi, I see, is equal to the long strokes and the fish-sign with diacritic marks that are identical to the four beats of the ending. Hiraṇyaya vetasa, golden rod, is rendered by the cross-sign with the two long strokes in the middle here, madhya āsām, in their midst, is equivalent to the rhombus-sign with four additional strokes as equivalent for āsām, their.

A tree or leaf is also found on the back of the gazelle on the broken seal 2003 (M-233). It is standing on a fish and has four additional strokes on its top. The tree can be read as hiraṇyaya vetasa again, the fish, matsya, as madhya and the four strokes as āsām. Seal 9010 has the motif of a gazelle and a tree similar to the cup-sign separated from the motif by a curved bifurcated horizontal line, which can be interpreted as the streams of melted butter. From the tree the vat is made, into which the streams flow. Most of the inscriptions of the other gazelle-seals can likewise be affiliated to this hymn.

A three-headed bovid is also found on tablet 8550* from Banawali exhibited at the 3rd World Congress of Archaeology held in Delhi 1994. The inscription that is only partly readable is  . This agrees with ṚV III.56.8ab:

trir uttamā dūṇaśā rocanāni trayo rājanti asurasya vīrāḥ
Threefold are the highest heavens that are difficult to reach,
three heroes of the Asura are the rulers.

For the three strokes in the beginning we get trir, threefold, for the cross-sign uttamā, as it is homophone with uttāna, spread apart. The fish-sign with an additional stroke is identical to dū + naśā. Naśā is homophone with nakṣa(tra), star. The missing signs are equal to rocanāni, heavens. For the three strokes in the end we get trayo, three, for rājanti, they rule, the cup-sign standing for god, the ruler.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The motif is identical to asurasya vīrāḥ, heroes of the Asura. The heroes that are represented by the three heads are the Ādityas, the Asura is the creator.

We can now go on to the investigation of the composite animal with seven parts that we have come across already on tablet 2734 as an image of Lopāmudrā. Lopāmudrā is the substitute of the goddess of wisdom also called Kuṇḍalinī whose path along the spinal column consists of seven steps. The main part of the animal is the elephant, as is obvious from the horned animal on the sealing 7005 from Kalibangan (K-85), whose inscription is the same as that of seal 2636. Hence we can call this animal a composite elephant. The Indian concordance has registered 20 seals and tablets with this motif, three more are contained in the Finnish. Five tablets have the same inscription. Of the rest, fifteen have been found in Mohenjo Daro, two in Harappa, one in Lothal. A rather rough design of this motif, exceptionally with a standard, is found on seal 8630 (Allahdino-8). Its inscription that consists of six signs is not contained in the concordances. On tablet 1586 we find the composite elephant together with a bovid, probably a water-buffalo.

Most of the inscriptions that go together with this motif are extremely short, five times there are only two signs, two inscription have six signs, two seven, the longest has eight signs. But possibly the broken inscription of seal 1191 (M-1173) had more than this. The composite elephant deserves the name Viśvarūpa still more than the three-headed animal. This is confirmed by seal 2258 (M-301) with the two signs . The first sign can be interpreted as a horse, called aśva in Sanskrit. Viśva is almost homophone with it. In case of seal 2493 (M-1176) we have the sign for viśvarūpa, the second sign is a water-carrier with a stroke between the legs. This sign can be translated as retodhā, seed-giving. Hence we get Viśvarūpa, the seed-giving. The two names are both contained in ṚV III.56.3. Similarly the two signs of seal 1252 (M-324) , repeated on the reverse together with a unicorn, can be correlated to this verse. The first sign can be interpreted as the three bellies or the three udders of Viśvarūpa.

The two repeated signs of tablet 1563 (M-1399) occur with a slight variation of the second sign in the inscription of tablet 3309, which we discussed in the first chapter. The first sign was was rendered there as rathaṃtara, a name of Agni and of the standard. Another name of the standard is ghṛtasya dhārā, holder of ghṛta. This leads again to IV.58.5cd: Abhi cākaśīmi is expressed by the second sign. The first sign is also equal to hiraṇyayo vetaso madhya āsām, the golden rod in the midst of them (the mortar). On tablet 2754 (M-477) we find the woman-sign in addition (śīmi = śami, acacia). The other tablets with these signs refer to the same hymn. The two signs of tablet 2718 (M-436) can also be read as ghṛtasya dhārā.

There are two seals with three signs, 1380 (M-310) and 1381 (M-299) . The last sign of seal 1381 can be interpreted as a measure or a ladder. Both the inscrip-

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

tions can then be related to the beginning of III.56.1: Na tā minanti māyino - these [laws of the gods] the magicians cannot diminish. Na tā is equal to natha, lord, once symbolized by the fish with the crown, once by the warrior-sign. For minanti we get once the fish-sign, mina means fish, once the intersected circles, which may stand here for the diminishing crescent of the moon. Māyino is equal to the lance- or the measure-sign, both have the root mā, measure.

The complete pada and the two words vratā devānām, the laws of the gods, following in the next one, are contained in the inscription of the copper tablet 2816 (M-571) . Neither the magicians nor the wise/the eunuchs can reduce the laws of the gods. The ligature is identical to māyino, dhīro and vrata. It is obvious from the signs for woman or knife that the wise and the magicians are identical to eunuchs.[6]

Three signs with additional strokes are also found on seal 3249 (H-96) from Harappa: . They agree with verse 2b of III.56: Ṛtaṃ vasiṣṭhaṃ upa gāva aguḥ - the cows have come to the highest order. III.56.2b can also be affiliated to the inscriptions of seal 2450 (M-1177), , 2636, , and 6044 . In all cases the inscription begins with the sign of the sun to be translated as ṛta here. Ṛta, order, is circular like the movement of the sun. Gāva aguḥ agrees with the last sign in seal 6044, as aguḥ is homophone with ayu, man, and gāva, the plural of go, cow, corresponds to the two triangles on the head of the man. On seal 3249 gāva is written by the cup-sign, because cow also means writing. On this seal aguḥ or ayu is written be the beak-sign that can also be interpreted as the male organ, on seal 2450 by a sign resembling the female womb. Life is originating from both of them. On seal 2636 it is written by a tree having the same meaning.

The inscriptions of seal 2411 (M-303) and 2521 (M-300) start both with a wheel of six spokes. It can be translated as ṣaḍ bhāram, bha need not be written in a ligature. Then we get ṚV III.56.2a: Ṣaḍ bhāram eko acaran bibharti - six burdens the one carries without going. Eko is written in both seals as , acaran on seal 2411 with three rhythmical strokes, on seal 2521 with . The short stroke stands for a, caran is homophone with carma, skin, or śarma, shelter, i.e. a house. For bibharti, he carries, we get on seal 2411 the lance- and the mortar-sign , on seal 2521 the hand- and the cup-sign. Bibh is equal to the root vip meaning staff, this can be referred to the lance- as well as to the hand-sign. The mortar- and the cup-sign are equal to arti as ṛta means moved and truth. This verse corresponds also to the motif of seal 1383 (M-417), where the six burdens are symbolized by the heads of the whirl-motif. Here Viśvarūpa is written with a short stroke for viśva and the sign of the warrior for rūpa, having a beautiful form. The inscription on seal 1191 is . It goes along with III.56.3c

---

[6] Cf. the chapter on Indus seals and tablets with anthropomorphic motifs.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

(cf. seal 1339). For the first sign we get tri anīka, having three faces, the sign of the warrior is again identical to patyate, he rules. For mahīnāvān, the great, we get the sign for the moon or the sun and the connected strokes that can be interpreted as a ship, nāva. With the remaining three strokes starts the second half of the verse which we know already. The rest of the inscription of the broken seal 2559 (M-1178) renders verse 7c of ṚV III.56: Ratnaṃ bhikṣanta savitur savāya - they (heaven and earth conceived of as female) ask for Savitṛ's jewel for its distribution. The sign for ratna, jewel, is obliterated, for bhikṣanta, they ask, we get the two curves, for Savitṛ the wheel-sign, for savāya, for the distribution, the two short strokes.

There remain the seals 8630 and 3250 (H-593) and tablet 1586 with the longest inscription going together with this motif. The inscription of seal 8630 is: . It corresponds to ṚV IV.58.5cd like that of seal 6022. From the man-sign with an additional triangle we get ghṛtasya dhārā here, ghṛtasya is homophone with gṛdh, to desire or to run, expressed by the triangle. For abhi we get the two short strokes, for cākaśīmi, I see, the sun-sign, for hiraṇyayo vetaso, golden rod, the triangle sign with a middle stroke and additional lines expressing the colour, yayo means going. Madhya, middle, is equal to the stick-sign, as madhya is homophone with math, to rub fire. The cup-sign renders āsām, their, here, as it is homophone with āsan, mouth, jaw.

The broken seal 3250 has the inscription . It renders the complete verse of III.56.1ab. The first sign that is almost obliterated, is equal to na tā, the second to minanti, the next fish-sign and the two strokes to māyino na dhīrā, the magicians and the wise, the third fish-sign with the triangle is equal to vrata devānām, laws of the gods, the foot-sign to prathamā, as it is homophone with path, go. The cup-sign is equal to dhruvāṇi, permanent.

The inscription of tablet 1586 is . It renders ṚV IV.58.1a: Samudrād ūrmir madhumān udārad - from the ocean the sweet wave has come up. The two net-signs that can be interpreted as water-reservoires, are equal to samudrād, from the ocean; ūrmir, wave, is equal to the bow-sign, as it has the second meaning 'shower' (of arrows). For madhu, sweet, we get the cup-sign, as it is a synonym of the Soma. Mān is equal to the teeth-sign, as māna means measuring line. For udārad, has come up, we get three signs: the long stroke for u, the leaf-sign for dār, daru means wood, and the missing sign, probably a cup-sign for ad being homophone with the root for to eat.

Thus we have got a lot of examples here, how in the Indus script different words are written with the same sign and same words with different signs. It would have been impossible to read these inscriptions without affiliating them to Vedic hymns, and even this would not have been possible, if we had not had the indications of the motifs.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

V. THE BULL UPON THE WOMAN AND THE AŚVAMEDHA

The aśvamedha or horse-sacrifice is a Vedic ritual, but we know from the Rāmāyaṇa and the Mahābhārata that it was also executed in later times. In the Rāmāyaṇa it is applied to secure progeny for king Daśaratha and results in the birth of Rāma and his brothers, who are all regarded as incarnations of god Viṣṇu. But when studying the central rite of this sacrifice, one feels abashed to learn that the queen has to spend a night with the immolated horse. Is this "to carry out the dharma", as Vālmīki says?[1]

The aśvamedha is described with all necessary details in the XIIIth book of the Śatapatha Brāhmaṇa. J. Eggeling, who has translated the whole Brāhmaṇa, is not happy about this passage. Hence he leaves the most provocative sentences untranslated and in regard to XIII.2.8.3 he remarks:[2]

> This barbarous ceremony was evidently an old indigenous custom too firmly established in popular practice to be easily excluded from the sacrificial ritual. That it had nothing to do with Vedic religion and was distasteful to the author is evident from the brief way in which he refers to it, and from the far-fetched symbolic explanations attached to the formulas and discourses.

By expressing his disgust Eggeling protects the Vedic religion at the cost of an "indigenous custom", but what did he mean with that? Did he think of some pre-Aryan tribes? It is quite unlikely that some 'aborigines' had a rite like this, as they did not even use the horse for economic purposes. Or did he think of the Dasyus and Paṇis? The Veda does not say that they were possessors of horses, they are only combated by the Aryans in order to get their cattle. Though it is very likely that this included horses, it is quite certain that they did not celebrate a horse-sacrifice, as the Veda states that they did not celebrate sacrifices at all. Hence only the Indus Valley civilization would remain. It was still unknown to Eggeling, but he may have had some anticipation of it. The people of the Indus towns was not barbarous, however, and according to the motifs of the seals they did not use the horse either. What we find on the seals, is the unicorn in quite a great number. On later Assyrian seals this animal is depicted as a deer or horse, sometimes with wings.[3] On the Indus seals it has similar features, especially the long neck that is

---

[1] Cf. Śrimad Vālmīki Rāmāyaṇa, ed. by C.D.P. Śarma with Hindī translation, Allahabad 1958, Bālakāṇḍa 14,32.

[2] Cf. Sacred Books of the East, Vol. XIII, Oxford 1882-1900, p. 322.

[3] Cf. Frankfort XXXVa-k.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

often decorated like that of a horse. On seal 2222 (M-1181) and 2430 (M-1186) we find a man with horns and a pipal-twig on his head reminiscent of the horn of Ṛṣyaśṛṅga, the leading priest of Daśaratha's aśvamedha. Vālmīki describes this rite in the 14th chapter of the Bālakāṇḍa with these words:

Three hundred animals were bound to the sacrificial posts
and likewise the highly estimated horse of king Daśaratha. (30)
After having venerated the horse from all sides queen Kausalyā
cut it in pieces with three swords in greatest joy.[4] (31)
With firmly established mind Kausalyā then spent one night
together with the horse desiring to fulfil the dharma. (32)
Then the three priests[5] joined the favourite queen
as also the mahiṣā and the parivṛti[6] to the horse. (33)
Then the officiating priest[7] took with subdued mind
the omentum from the horse and burned it according to the laws. (34)
The king smelled the smoke of that fat, whereby his sins
were removed according to the time and to the rules. (35)
Then all the pieces of the horse were thrown into the fire
by the priests together with mantras of the sixteen priests.[8] (36)

Usually the burnt offerings are served on pipal-leaves at the end of the sacrifice, in this case vetasa-leaves are used. The reason for this exception will be discussed later. After the meal the king gives the dakṣina (cows, gold, women) to Ṛṣyaśṛṅga, the officiating priest, and accosts him with the following words:

You have fulfilled your duties well,
may you now act for the welfare of the family. (56)
Ṛṣyaśṛṅga replied: Be it so! You will have four sons,
by whom your family shall prosper. (57)

---

[4] The swords, called kṛpāṇa, were only used for making the marks on the horse. The actual cutting in pieces was done by 16 priests mentioned later. According to ŚB XIII.2.8.2 the horse was suffocated already before the queen was led to it by the main priest. When she arrived at the horse she begged its pardon for the slaughtering.

[5] Hotṛ, Adhvaryu and Udgātṛ.

[6] These are the first and the third queen, the avoided queen, respectively.

[7] The ṛtvij, here Ṛṣyaśṛṅga.

[8] The number of the priests agrees with the sixteen parts of the Puruṣa according to Praśna Upaniṣad VI.2.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In the 15th chapter of the Bālakāṇḍa Vālmīki relates another ritual (iṣṭi) carried out under the leadership of Ṛṣyaśṛṅga. It is from the beginning of the Atharva-Veda, as he says. An iṣṭi is generally part of the animal sacrifices.[9] The verses recited in this ritual are normally taken from the Ṛg-Veda, not from the Atharva-Veda. The Atharva-Veda is regarded as later than the Ṛg-Veda, but the priest Atharvan, after whom it is named, belongs certainly to the eldest generation of the Aryans. In fact, the two Vedas were one in the beginning according to the Indian tradition.

In the fire of this iṣṭi a messenger of Viṣṇu or Viṣṇu himself appears. Holding a plate with gruel in his hand he addresses the king with the following words (Bālakāṇḍa 16.16-20):

I am Nara. I have come from Prajāpati, (the creator).
You shall see your desires fulfilled,
because you sacrificed to the gods.
Take this divine gruel which gives wealth and health.
Give it to your wives in due course,
then you will have the sons for whom you have sacrificed.

The king did so. Thereafter the king's wives became pregnant and from Kausalyā Rāma was born, from Sumitrā Lakṣmaṇa and from Kaikeyī Bharata and Śatrughna. All the sons are more or less incarnations of Viṣṇu. Nara is a name of Viṣṇu and of the primordial man. Prajāpati is connected with the aśvamedha, because he is the horse. The appearance of the god Nara or Viṣṇu in the fire can be compared to the epiphany of the deity in the tree on several Indus seals, notably on seal 2430. In the Ṛg-Veda idolatry was not practised. This form of worship is known only from later Hinduism, nevertheless the Veda is full of symbolic expressions that are similar to image-worship. It does not make much difference, whether the image is in the heart or outside. Where the image in the fire is seen by Daśaratha, inwardly or outwardly? If it is possible that the motif of this seal and of seal 2430 reappears in the Rāmāyaṇa, it can also be found in the Ṛg-Veda, for in the epic there is no image-worship either.[10]

There is no horse on seal 2430, instead we only find a markhor. The antelope, however, is an attribute of Brahmā-Prajāpati in later times, especially in his connection with his daughter Uṣas, as is told in the Maitrāyaṇī Saṃhitā and other texts. Uṣas is often compared to a cow or to cows and the male gods to bulls in the

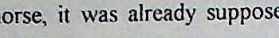
[9] Cf. Frits Staal, Rules without Meaning, New York 1989, p. 81.

[10] In the Ṛg-Veda Agni is called iṣṭi, promoter, helper. The word iṣṭa, explained by Grassmann as 'desire' only, means correctly 'desiring prayer' addressed to a beloved goddess, the iṣṭa devata in later literature (cf. chapter I,5).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Veda. From all these reasons it is not unlikely that we find parallels in the Veda for the motif of seal 5013 from Chanhu Daro that depicts a bull standing over a prostrated woman. Though the woman lies together with a bull and not together with a horse, it was already supposed by H. Mode that the motif refers to the aśvamedha.[11]

The inscription of seal 5013 is  . When read logographically the first sign can be interpreted as a man under a yoke and represent Prajāpati coming together with his daughter Uṣas who could also be represented by the second sign. The third sign can stand for god or lord in general. The following cross-sign can be interpreted as to create, as it is similar to a womb or a mouth. The next two strokes could be explained as heaven and earth and the rhombus as the intermediate space. The last three strokes are found on many seals from Chanhu Daro and need not be part of the logographic rendering. When we form a sentence of these names and words, it would have the following shape:

Who is under a yoke (married) with his daughter Uṣas, is the Lord who created heaven and earth and the intermediate space.

The act of creation is described with sexual metaphors in ṚV X.61.5-8:

After it had been stretched out and inserted
the manly one took the drawn up member back;
that what the irresistible had thrust
into the virgin daughter he took back. (5)
In the midst of this act, when the father
had thrown his whole energy on his daughter,
it happened that the two lost some seed in separating,
which fell on the earth in the womb of the good deed. (6)
When the father united with his daughter
he spilt some seed on the earth;
with good thoughts the gods created a sacred verse (thereof),
the protector of the sacred law, Vāstoṣpati they formed. (7)
He vomited foam like a bull in fighting
and run hither and thither with confused mind;
like an outcast he ran to the southern places -
my caresses could not hold him back. (8)

The phonetic reading of the inscription goes parallel with verse 7cd of this hymn:

Svādhyo 'janayan brahma devā vāstoṣpatiṃ vratapāṃ niratakṣan.

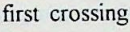
From the bar upon the first sign we get su-ādhyo, with good thoughts, literally 'well above', for the sign itself ajanayan, they created, the two cup-signs

[11] Op. cit. p. 69.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

correspond to brahma and devā, both names for god. The cross-sign agrees with vāstu, homestead, as vastu, light, is a name of Agni. The two long strokes are rhythmically identical to patim, lord. For vratapām, protector of the law, we find the rhombus-sign, as it is homophone with ṛtapā, guarding the place of sacrifice. For nir-atakṣan remain the three last strokes as rhythmical values, the short a indicating the past is regarded as part of the syllable nir and not written therefore. The last sign can be explained as the emblem of the Aṅ-giras, who are mentioned in verse 10 of this hymn as the Navagvas. The root of the name Aṅgiras, Agni, who is represented in the strokes as the fire-sticks. Chanhujo Daro, literally 'hill with a place of shelter' or 'hill with huts' (Hindī chāṃhā) could have been the earliest homestead of the Aṅgiras in the Indus Valley.

Another name of Prajāpati is Brahmaṇaspati, lord of the sacred verse, brahman. The stem brah that is inherent in the German word Sprache (language), too, can be derived from the root brū, to speak. The name is contained in the two signs  of the unicorn-seal 7103 (K-17). For the first crossing of the compound we get brah, for the second ma, for the connecting stroke nas (naḥ), meaning to bind. Pati is expressed by the cup-sign.

As Prajāpati is the horse of the aśvamedha, the queen lying with it can be identified with his daughter. We have then only to explain why on seal 5013 the woman lies together with a bull and not with a horse. For this it is necessary to look into the history of religions. The marriage between a queen and a bull is also found in the Near East and in the Minoic civilization. The Indus civilization can be regarded as the intermediary link between the bull-cum-queen and the horse-cum-queen relation, because the unicorn is a composite animal, which has traits of a bull and a horse, as we have seen already.

O'Flaherty, who explains the aśvamedha as a replacement of the Celtic ritual of the mare and the king, thinks it possible that the "invading Aryans" might have been influenced by the Indus Valley civilization or that they have taken "the raw material" for the aśvamedha from its mythology,[12] but she does not realize that the unicorn contains the elements of the bull and the horse. It is also quite unlikely that there have been "invading Aryans" on a larger scale before the decline of the Indus cities, and one should also take into account that the "raw materials" were already in a highly refined form in the Indus Valley. At any rate, the aśvamedha cannot be called "barbarous" as Eggeling did, since the Indus civilization had a very high social standard. Hence there must be a deeper sense behind it.

---

[12] Cf. W.D. O'Flaherty, Women, Androgynes and Other Mythical Beasts, Chicago/London 1980, p. 209; for similar Greek rituals cf. J.J. Meyer, Trilogie altindischer Mächte und Feste der Vegetation, Zürich 1937, p. 248.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

We have already mentioned that the horse of the sacrifice was identified with Prajāpati. The queen lying with it must hence be a substitute of Uṣas, his daughter. In ṚV X.61.6 the union of father sky and his daughter is called a *good deed*, but in I.71.5 Prajāpati is punished by an archer, who is a form of Rudra or Śiva. This is in agreement with "popular traditions", reported by H. Mode,[13] according to which the last kings of the Indus cities were killed by Śiva on behalf of their incestuous relations with the daughters of their sisters. We can infer herefrom that in the Indus cities such relations were allowed at least as long as they served for securing fertility for the country, as in the case of the Mesopotamian sacred marriage. If this ritual was performed in the Indus Valley, it does not mean, that it was carried out in the same way as the aśvamedha of the Brāhmaṇa. The mind of the Indus priests was on a higher level than that of the Aryan village priests of later time. It should be noted in this connection that the fragment of a bull has been found in Mohenjo Daro (Aachen, fig. 150) wearing the same trefoil garment as the so-called priest-king (Marshall XCVIII,356). This makes it likely that the bull was joined to the queen symbolically, the real partner being the king-priest. In this way we arrive at the sacred marriage as it was celebrated in Mesopotamia. We shall hence study this rite a little more closely.

In the Mesopotamian sacred marriage the female partner is the Great Goddess called Inanna by the Sumerians and Ištar by the Akkadians. But her human substitute was a close relative of the king.[14] Thus we arrive at the same pattern we have come across in the popular traditions of the last Indus kings. Nevertheless Dumuzi, the prototype of the male partner of the goddess, is always called her "youthful lover". According to the myth of Inanna's Descent to the Netherworld Inanna sends him there, because he did not mourn for her, when she herself had gone to that place and was killed by her sister. But Dumuzi's sister Geštinanna or Belili in the Akkadian version, with whom Dumuzi wanted to celebrate the sacred marriage in the absence of Inanna, weeps for him and tries to save him from this fate, that she regards as an injustice done by him to her. Like Uṣas or like Yamī in ṚV X.10 she is not against incest, but puts on her bridal attire for the occasion.

Eventually Inanna promises at the end of the Akkadian version that Dumuzi shall come up again together with his ring and staff and the lamenting priests and priestesses at the New Year festival:

---

[13] Op. cit. p. 14,15.

[14] Cf. E.D. van Buren, The Sacred Marriage in Early Times in Mesopotamia, Orientalia 13, 1944, p. 65: "Thus the 'high-priest'...was always a high-priestess and generally the sister or (eldest) daughter of the reigning king."

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Belili had completed her (bridal) attire.
Her lap was full with eye-stones.
She heard her brother's lament. She struck the attire of her body,
the eye-stones filling the (sur)face of the wild cow.
My only brother, may you not do an injustice to me.
(Ištar:) At that day, when Dumuzi comes up,
when the lapislazuli-staff and the carnelian-ring come up,
when the lamenting priests and priestesses come up,
then the death shall come up, too, smelling the incense.[15]

Lapislazuli and carnelian are mentioned in the lists of gifts given to temples and in litanies as coming from Meluḫḫa, the Akkadian name of the Indus cities.[16] The Akkadian word for incense, qutrinu, has been derived from the Arabian peninsula Qatar, which was a staple-place of the Indus merchants.[17] The *eye-stones filling the (sur)face of the wild cow* are difficult to explain.[18] Most likely they refer to the stars, the face or surface being the sky. The most prominent star is the Venus, the star of Ištar. The Akkadian word for face, pa-an, can also be read as the Sumerian word for me, meaning divine power. The eye-stones from Meluḫḫa were filled with this power, as it were. At the end of the Sumerian version of the myth Ereškigal, the goddess of Death, grants Geštinanna to stay alternatively with Dumuzi six months of the year in the Netherworld.[19]

The two halves of the year are similar to the two ways after death, the way to the sun and the way to the moon, in Bṛhad Āraṇyaka Upaniṣad 6.2-15, Chandogya Upaniṣad 5.10.3-6 and Bhagavadgītā 8.23. They are first mentioned in ṚV X.88.15,16. In the Upaniṣads sun and moon are brought in relation to the final human resurrection. The souls that go to the sun are liberated, those that go to the moon, are born again. This exceeds a vegetation rite, as the sacred marriage is

---

[15] Cf. Ištar's Descent into the Netherworld, line 131-138, translated from R. Borger, Babylonisch-Assyrische Lesestücke, Rom 1979.

[16] For the trade connections between Mesopotamia and Meluḫḫa cf. W. Heimpel, op. cit. (1987), p. 22.

[17] Cf. H.J. Nissen, Frühe Hochkulturen im Nahen und Mittleren Osten, in: Vergessene Städte am Indus, Aachen 1987, p. 48.

[18] For a discussion of the end of the Akkadian version cf. A. Falkenstein, Der Sumerische und Akkadische Mythos von Inannas Gang zur Unterwelt, Festschrift W. Caskel, Leiden 1968, p. 96.

[19] Cf. W.R. Sladek, Inanna's Descent to the Netherworld, Ann Arbor 1974.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

called by T. Jacobsen.[20] The aim of the aśvamedha was to secure progeny. This is in tune with the way to the moon. But this was not the only aim. Aśvamedha and sacred marriage had also to do with human resurrection. This is their deeper meaning. Resurrection is by no means reserved to Christianity alone as interpretations like that of Jacobsen imply.

The Vedic society in later time had no sacred kingdom as we find it in the Near East. Priesthood and kingdom were separate institutions. It was regarded as an awful sin for the king, to think even of having sexual relations with his daughter. According to the Laws of Manu the daughter has to be given in marriage at the appropriate time, that means after her first mensis in the age of 12, sometimes already in the age of 8, whereas men are enjoined to marry between the age of 24 to 30.[21] This is degrading for women from the modern point of view, but this custom was followed in the whole archaic world, including Rome and Greece. Nor was it unusual or forbidden, that the man was much older than 30.

Apart from the fear of incestuous relations, these marriage-rules may also have been caused by the general fear of the power of virginity and of the possibility that a maiden becomes a prostitute. In the Indian epics, however, we have another date for marriage at least for women of the noble class, the blossom of her youth, vayas (cf. the stories of Rāma's marriage and that of Nala and Damayantī and of Sāvitrī in the Mahābhārata). According to the context this must have been the age of 16 to 18. These stories are full of romantic sentiments, but the normal marriage had nothing to do with love in former times.

Incestuous relations and prostitution were the main immoral things in regard to women. Raping a maiden is recorded among the forms of marriage by Manu, but to sell her was regarded as very mean. Such rules may give us an opportunity to look down on the whole archaic moral codex, but we could better try to explain and understand it. This will at least save us from the fate, Jesus was referring to, when he said: Do not judge, so that you may not be judged. Besides, our laws agree with the laws of Manu to a great extent.

Probably for the reason of avoiding an incestuous relation Śāntā, the daughter of Daśaratha, is given in adoption to king Romapada at an early age, some time before she becomes the wife of Ṛṣyaśṛṅga, but after she had been brought to

---

[20] Cf. The Treasures of Darkness, New Haven 1976.

[21] Cf. Manu IX.4,94.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Romapada's place a great drought occurred, which could only be removed by bringing the chaste boy Ṛṣyaśṛṅga to the town.[22] The giving away of a maiden or of women is also part of the aśvamedha sacrifice according to Śatapatha Brāhmaṇa XIII.5.4.27:

When the closing offering is completed, they give four women with a maiden as the fifth and 400 female attendants according to agreement as a sacrificial gift.

The maiden in Daśaratha's aśvamedha was Śāntā. She was given to Ṛṣyaśṛṅga already before the beginning of the sacrifice. The giving of the attending women goes parallel with his seduction in the forest, as the Rāmāyaṇa and other texts report. As we know from the role the Dasyus and the Paṇis play in the Ṛg-Veda and of that of the Rakṣasas in the Rāmāyaṇa, the later Aryans were opposed to the free behaviour of women. In the Rāmāyaṇa this is evident from the episode of the Rakṣasa-princess Śūrpanakhā. On the other hand, they were aware of the higher standard of living in the communities of the Dasyus, who had probably been in a closer connection to the Indus civilization. In the process of acculturation the later Aryans adopted many features of their social organisation, especially the caste system, but they rejected what they deemed to be of a worse moral standard.

The aśvamedha as described by the Brāhmaṇa can be explained as a result of this process. On the one hand it was an improvement in the eyes of the later Aryans, if the king was no longer allowed to have intimate relations with his niece or daughter. On the other hand - and this was not a deterioration in their eyes, as it is in ours -, the queen had to lie with the corpse of the horse and to regard it as Prajāpati. That this was not regarded as discriminating by the queen herself may be due to the fact, that she was made to lie beside the dead horse only after she had done the slaughtering, at least in a symbolic way. This might have given her the feeling that she was free of any compulsion like the priestesses of the Near East and the women in the Indus society. In order that the aśvamedha ritual could be carried out effectively, Daśaratha had to secure a priest with a horn on his head similar to that of the priests and deities on the Indus seals, who often wear the twig of a pipal tree in addition. We find a similar twig on the head of the prostrated woman on seal 5013. The pipal or aśvattha is the tree, where the horse (aśva) stands (sthā), which can be referred to the unicorn and the standard in front of it. On seal 2430 and other tablets a deity with horns stands in or under an arch of a pipal. Nevertheless the offerings in Daśaratha's aśvamedha are served on vetasa-

[22] It is not stated in the texts that Śāntā was the reason for the drought, instead they say that it was caused by an offense of Romapada to his leading priest, but it can be inferred from the status the virgin had in ancient India.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

leaves. The vetasa is a reed. A golden vetasa is said in ṚV IV.58.5 to stand "in the midst of the streams of melted butter (ghṛta)". From this verse its male symbolism is clear. By serving the offerings on its leaves the guests are made to partake of the king's potency and to restore it, vice versa. Ṛṣyaśṛṅga means literally 'having the horn of a deer or gazelle'. A markhor is found on seal 2430, besides there is the unicorn on many Indus seals. In the Buddhist tale-book Mahavastu Ṛṣyaśṛṅga is called Ekaśṛṅga, one-horned. This is a further reminiscence of the unicorn.

When we have in mind that the bull-sacrifice as carried out in the Indus society was regarded as immoral by the later Aryans, but still too powerful to be totally abolished, as Eggeling supposes, then the only way to make it acceptable to them was to replace the bull by a horse and to make the queen lie with it. In this way the sacrifice was brought from the symbolic sphere down to that of barbarous idolatry. This is how the process of acculturation often works, when the giving society is on a higher standard of organisation than the taking society. This process may be one of the reasons for the "dark spots" in the Indian tradition, Dvivedi mentions.[23] They cannot be removed simply by meditating on the parts of the immolated horse, as the Bṛhad Āraṇyaka Upaniṣad enjoins. Nor can we blame the giving society for the deficiencies of the taking, as Eggeling does

It is also no way out of the situation, if we keep silent about it or try to play the whole rite down as the author of the aśvamedha-chapter of the Mahābhārata did by telling the story of the weasel. This tiny animal comes to the big sacrifice simply to remark that it is a trifle compared to the hospitality of a poor man, who gave his life to feed his guest. Similarly Manu declares in IV.53 that a man living without meat gets the same reward as somebody offering the aśvamedha for a hundred years. In both texts, the degradation of women implied in this sacrifice is not mentioned with a single word. But the setting up of an ideal how lofty it is cannot make up for the deficiencies of the actual situation. Eventually, there is no other way out of it, but to know how it came into being. This would also mean to understand the incest rite of the sacred marriage in a symbolic way and not as a sinful act that gives us the right to suppress the nations practising it, as M. Buber declares in respect to the Canaanitans.[24]

The primordial incest between father Sky and daughter Dawn is called a *good deed* (sukṛta) in ṚV X.61.6, but according to ṚV I.71.5 a bowman shots him. In later

---

[23] Cf. H.P. Dvivedi, Jīvema śarada śatam - May we live hundred years, in: Hindi Gadya Padya Samgraha, Calcutta 1960, p. 102.

[24] Cf. Die Sprache der Botschaft, München 1964, p. 1099.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

mythology he is identified with Rudra or Śiva and identical to the son born from the seed that has fallen on the earth. It is said that he kills his father by beheading, which is an euphemism for castration. According to X.61.7, where the son is called Vāstoṣpati he is only described as vratapā, protector of the law. That he punishes or even kills his father is not mentioned at all. The father himself seems to be aware of his transgression, however, though it may have been inevitable at the beginning of creation, for in X.61.8 it is said that *he runs hither and thither with confused mind*. A similar feeling seems to be expressed by the eyes of the bull on seal 5013 which appear as a mixture of shame and surprise. Shame over his own deed, surprise that the woman made things so easy for him. According to ṚV I.71.5 and X.61.8 she even tried to seduce him with her caresses. Instead of accepting this he runs away to the *southern places*, the realm of death. His escape seems to be the older variant of his beheading.

Geldner thinks that the daughter runs away after she tried in vain to hold the father back.[25] The same conclusion is arrived at by J. Deppert who identifies the Dawn with the star Rohiṇī in the constellation of Taurus.[26] Rohiṇī, the Aldebaran of the Arabian astrologers, is indeed the main star of this constellation, but in the marriage of the Aśvins with the daughter of the sun we find the Venus star instead.[27] The tutelary deity of Taurus, Prajāpati, the father of the Dawn in later mythology, is compared to a bull in the first half of verse X.61.8. Rohiṇī is a fix star. Like the woman lying prostrated under the bull on the Indus seal she does not move. The moon, who is her husband in later mythology, moves from one constellation to the other. Deppert pays much attention to the law of precession, the apparent movement of the spring-point through the zodiac, but ṚV X.61.5-8 deals with the primordial creation. In the Upaniṣads Prajāpati is also called the year and the Dawn as the planet Venus is identified with the first day of the year. Both are transitory like the whole creation is, hence both are liable *to run away*. When this is done by Prajāpati, the transitoriness of the whole creation is looked upon.

All commentaries agree in the point that it was the daughter that tried to seduce the father by her caresses, as she confesses herself in the last line of verse X.61.8. The woman on the seal, however, looks as if she is violated. It seems likely hence that there was a basic incompatibility between the sexuality of the father and the daughter and not mutual love. The father's violence is hinted at by his vomiting

---

[25] Op. cit., vol. III, note to X.61.8.

[26] Cf. Rudras Geburt, Wiesbaden 1977, p. 194.

[27] Cf. the chapter on seals and tablets with anthropomorphic motifs.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

foam in X.61.8a. The daughter wanted to attract him, no doubt, but it seems that she is overwhelmed by frigidity as soon as she feels that she is not cared for in the way she wants to be. Neither of them seems to have any feeling of responsibility in respect to the world they are going to create. This feeling comes in only in later mythology, but at the cost of another act of violence. Violence seems to be inseparably interwoven with creation. In the creation myth of the churning of the milk-ocean, however, Śiva swallows in an act of utmost benevolence the poison coming up from the churned ocean.

In the aśvamedha it is the horse, which has to bear the responsibility, as it is the substitute of Prajāpati according to the Brāhmaṇa. In the eyes of the feministic ideology this would not be sufficient, of course. Like the ascetic Śiva they think that Prajāpati has to be punished, since a father who makes love with his daughter is immoral, in any case. It does not matter at all, whether he was seduced by the daughter or not. She is exempt from any responsibility like Urvaśī in ṚV X.95 who does not even show motherly affection for her child, when she is going to leave her lover Purūravas for ever. Her callousness would make violence against her understandable even or excusable at least, but Purūravas can threaten with violence only against himself. Urvaśī is out of his reach and her only excuse lies in blaming the faithlessness of women in general. We have to admit, however, that the inconsistency which we find between male and female sexuality in the cosmogonic myths exists only from the later point of view, in the frame of the archaic world Prajāpati and Uṣas and Purūravas and Urvaśī are simply executing their part in the cosmic play of the sacrifice of the Puruṣa.

Under these circumstances it would not be surprising, if the woman under the bull on seal 5013 would have opened her womb deliberately to its seed. This supposition is confirmed by a similar scenery on tablet 1574 (M-489), where a woman exposes her back to a man with hoofs. Certainly, the cosmic male is hiding behind him like Prajāpati hides himself under the skin of a deer in later mythology. The animal with three heads at the right of this side of the tablet would exactly fit in the frame of a fertility rite as it was carried out at the New Year festival in Akkad, the additional heads could be substitutes of the two years.[28] The motif is repeated in the two goats eating from a kino tree on the left side. Two goats or gazelles stand also beside a kino tree on tablet 2719. The Agastya-myth that is illustrated here is but another version of this myth (cf. chapterI,4).

Besides, the two gazelles and the two heads of the composite animal can be explained as the channels of Iḍā and Piṅgalā and the tree or the animal in between

[28] The relation of the Purūravas-Urvaśi-story with the New Year has been discussed already by G. Dumézil, op. cit. p. 140.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

as the Kuṇḍalinī. The bird in the middle of the erotic scenery of tablet 1574 could hence be a representative of the phoenix known as a symbol of human resurrection, that is reached when the Kuṇḍalinī has arrived at the highest plane.

From the same reason it is not to be wondered at that the goddess of Dawn is praised in many Vedic hymns for her purity without admonishing her role as a seductrice. Like the Dawn the Apsaras, her companions, live near the waters, as their name implies. Purūravas recovers Urvaśī in a bathing tank according to Śatapatha Brāhmaṇa XI.5.4 and his son is born "in the waters" according to ṚV X.95.10. The same is said of the sage Vasiṣṭha in ṚV VII.33.1, where the lotus-pond has only been changed into a lotus-flower..

Like the bathing of the Dawn and of the Apsaras the aśvamedha is carried out as an act of purification, as stated in Rāmāyaṇa I.14.35. In the Indus cities it was the Great Bath in the midst of the citadel that served for this purpose, but the bath was likewise a place of seduction and enjoyment, as we can infer from the Veda. This is also true for the Mesopotamian sacred marriage.[29] In ṚV V.80.6ab we read:

Like a beautiful woman the daughter of the sky
turns against the men and uncovers her breast.

Apsas, breast, is explained by Grassmann in his dictionary as: "(Es) scheint den Busen oder vielmehr den Teil des Gewandes zu bezeichnen, der den Busen verhüllt." (It seems to be the bosom or rather the part of the garment veiling the bosom). It is highly improbable, however, that the goddess of Dawn wore an upper garment. Neither the female figurines found in the Indus Valley nor the women in later Indian art wear an upper garment. Apsas could also be translated by 'spending wetness' like the related word apsā. This is also in accordance with ni-ri, uncover, meaning literally to run or trickle down, that can be referred to the milk of the swelling bosom of the Dawn. The meaning is that the Dawn with her dew refreshes the worshipper like Soma, but the dreadful aspects of the Dawn are equally present for the poets, when they describe her as shortening their life-time, whenever she appears anew. Though she fulfils the law at every time, she behaves as an independent woman, when she goes away. Perhaps it is because of this and because she exposes her limbs indecently to everybody, that Indra smashes her cart (cf. ṚV IV.30.8-11). After this 'punishment' she runs away to the distant places like the father of the sky in X.61.8. In relation to the Vedic seers and to Purūravas the Dawn is described like a woman of the Indus society who had the right to attract and to reject a man.[30]

---

[29] The parallels of the Mesopotamian sacred marriage with the Indus Valley have already been hinted at by D.D. Kosambi, Myth and Reality, Bombay ³1992, p. 42.

[30] It is to be noted that the goddess of luck, Śrī, is especially praised for her 'not going away' (cf. ṚV V.87.2,15), but everybody knows that nothing is as transitory as luck.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

A woman who has this right must also be prepared to be rejected herself, as it happened to Śūrpanakhā. It is not easy to put up with rejected passion. Śūrpanakhā slandered Rāma and his wife in an act of revenge that led to the rape of Sītā by Ravaṇa and to the great war between him and Rāma. This sort of slander occurs even in modern societies, though today it should not be necessary any more on account of the better social position women have. As long as a young woman has to fear of being blamed by society, when she admits that she has sexual desires of her own, she might feel compelled to take to this means for defending herself. Hence a better understanding between man and woman is necessary to give her the feeling that her sexuality is accepted. It seems, that women had this acceptance in the society of the Indus cities. If, however, all men are declared as violent and all women as victims, as it is done by the feministic movement with regard to the 'patriarchic' society, the violence will ever continue. The blaming of the other sex is no way out of it. Instead, both sexes should try to understand and to help each other, not only in regard to this world, but still more in order to find what is real behind the the transitory world.

Regardless the environment in which they lived, regardless the riches they could accumulate, a lot of men have felt society a burden and a bondage and searched for inner freedom. A woman can help a man to achieve this aim, if she wants to, sometimes even at the cost of giving up the aim of her own social and inner liberation, for when a man has won inner freedom the woman too will be free, out- and inwardly. A woman should also have the right, however, to strife for this aim independently and to forsake a man, if he is an obstacle in the way of her inner liberation. That she can do it for profane aims is no longer discussed in the West, because she has won this degree of liberty already. The aim of inner freedom is hard to achieve, much harder than outward liberty, but certainly it cannot be reached as long as the world is considered as the only reality. The world is a simile, it is real because something beyond it is real, like the image in a mirror is real only because somebody looking into it has more reality than the reflection. When taken as real, the world gives rise to endless strife, but when taken as unreal, not even as a simile, it will not give any enjoyment like a dried up fruit. I think this knowledge can also be won from the Indus seals, but it should not remain merely theoretical. One should try to realize it by daily exercise. This is called ūrdhvaretas in the Veda, drawing the seed upwards.[31] Through this exercise the splitting of the object seen and the seer is minimized. Then the arrow reaches the aim in one's own hand, as is said in ṚV X.61.3 in similar words as in Zen texts.

---

[31] Cf. the chapter on Patañjali's Yoga Sūtras.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

VI. PURŪRAVAS AND URVAŚĪ (ṚG-VEDA X.95)

The dialogue-hymn ṚV X.95 that we shall now study in detail has often been analysed and commented upon. Most helpful for the understanding of crucial points is in my opinion the commentary of H. J. de Zwart, though the shortest.[1] G. Dumézil has thrown much light on the mythological and ritual back-ground of this hymn, but he only dwells on the parallels among the Indo-European world.[2] The only commentator who saw the relation of the Vedic hymn to the Mesopotamian religion, is, so far as I know, D.D. Kosambi.[3] He also mentions the Indus Valley as a possible source of the "parallelism with Ištar-Inanna".[4] My first attempt to explain the dialogue on the ground of the logographic reading of some Indus seals having the motif of a dog or bird was published two years ago.[5] It is possible now to revise these readings with the help of the phonetic decipherment achieved in the meantime and to introduce several other inscriptions in which I believe to have found fractions of this hymn.

The comparison with the Indus seals resulted in a new translation of the hymn rendered at the beginning of the present investigation. After that we shall study the verses one by one. The Śatapatha Brāhmaṇa says that the dialogue, of which it quotes verse 1,2,14,15 and 16, consists of 15 verses, but the Vedic hymn has 18. Geldner believes that 15 verses are part of the dialogue and that verse 4,6 and 18 do not belong to it, because verse 4 is spoken by Urvaśī to herself, 6 and 18 by the poet.[6] I almost agree with him, but I would include verse 6 and exclude verse 17. Not for all verses, but at least for all couplets I have found related Indus seals. The text of the hymn is as follows (the names of the speakers have been added by me in brackets):

---

[1] Cf. Rgveda X.95. Purūravas and Urvaśī, Orientalia Neerlandica, Leiden 1948, p. 363-371. Here a list of literature is given, too.

[2] Op. cit. p. 140.

[3] Op. cit. (1992). Kosambi's investigation has been discussed by me already in regard to the Vedic hymn in Die Dreigestalt des Seins und ihr androgyner Ursprung, Bremen 1983, and Die Sakrale Liebe im Alten und Neuen Testament, im Alten Orient und im Rig-Veda, Bremen 1987.

[4] Op. cit. p. 67,68.

[5] Cf. Der Fünfte Veda, p. 66. The dog under consideration is only the small one, the mastiff on some copper plates is related to the god of Death, as I have found out in the meanwhile.

[6] Cf. R. Pischel/K.F. Geldner, Vedische Studien I, Stuttgart 1889, p. 293.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

1 (P.) Hey, woman, [be] mindful, stay, cruel one!
Let us exchange words with each other!
If these things remain unsaid,
they won't cause us joy in future days.

2 (U.) Why shall I exchange words with you?
I have gone like the first of the Dawns.
Purūravas, go back home!
I am as difficult to catch as the wind.

3 (P.) Without luck the arrow, the weapon from the quiver,
[I have] no runner that wins hundreds, that wins cows;
in an unmanly design it flashed up like lightning,
like a sheep the windgods made a roar.

4 (U.) She gave wealth and youth to the father-in-law;
when the lover wished (her), from the adjacent house
she came in the house where she found joy,
day and night pierced by the rod.

5 (U.) Thrice a day you have pierced me with the rod,
even when I did not desire it, you filled me;
Purūravas, I surrendered to your will,
you, hero, were the king of my body.

6 (P.) The glowing one, she with the line of beauty, the graceful,
she with eyes like a lotus-pond, she who goes with a hair-knot,
they melted away like rosy paint,
like cows full with milk they mooed for satisfaction.

7 (U.) The heavenly women will sit near his side, when he is born,
the rivers that purify themselves will let him grow,
likewise the gods have given strength to you, Purūravas,
for the great struggle of the annihilation of the Dasyus.

8 (P.:) As I, the mortal, mixed with the immortals,
when they had stripped off their [feather]dress,
they flew away from me like gazelles bent down,
like young mares eager for caresses.

9 (U.) When a mortal feels desire for the immortals
and mixes with them according to their desires, as they come near,
then they polish themselves like ducks,
like young mares the play and bite.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

10 (P.) She who flashed up [and disappeared] like lightning,
the water-woman who brought me her lovely things,
may bring forth from the waters a strong son,
Urvaśī may have a long life!

11 (U.) You have been born to rule, really,
but you gave me your virile strength;
I, the knowing one, advised you this day,
but you did not listen - why do you speak now in vain?

12 (P.) Won't the new-born son when seeking for the father
shed tears like a cakra[vāka-bird] hearing this?
Who can separate husband and wife who are of one mind,
as long as the fire burns with the parents-in-law?

13 (U.) I will tell him, that he sheds tears
like a cakra[vāka-bird] crying for loving care;
I shall send you what is with us belonging to you,
go back home, you won't get me, you fool!

14 (P.) And when your lover runs away now
to the farest distance, never to come back,
when he falls in the womb of the goddess of Death,
when the wild wolves eat him up?

15 (U.) Purūravas, you won't run away, you won't die,
the cruel wolves won't eat you up!
Really, there is no friendship with women,
they have the hearts of bristly wolves.

16 (U.) When in another appearance I stayed
four years among the mortals,
I ate a drop of butter once a day,
and I am still satiated with that.

17 (P.) Who flies in the air, who goes at the sky,
Urvaśī I adore, her best [lover];
so that the reward of the good deed may reach you,
return! My heart is burning up!

18 (U.) And thus the gods speak to you, son of Iḷā:
Since you are a companion of death,
your offspring shall offer Soma to the gods
and you shall enjoy heaven.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In order to understand the hymn it is necessary to study Śatapatha Brāhmaṇa XI.5.1-17, where the background of the dialogue is given. Here we learn that Urvaśī married Purūravas on three conditions: Three times a day he shall beat or pierce her with the rod; he shall not come to her without her consent, he shall not appear naked before her. Moreover, she asks him to protect the two lambs she has brought with her. After Urvaśī got pregnant by Purūravas the Gandharvas, her heavenly companions, wanted her back. They agreed upon a ruse (the unmanly design of verse 3), robbed one of the two lambs that were fastened to Urvaśī's bed and imitated its bleating. Thereupon Urvaśī cried: As if I had no man, no hero, they rob my son. She said the same after the Gandharvas had robbed the second lamb. Now Purūravas jumped up from the bed, naked as he was, to bring the lambs back. In this moment the Gandharvas sent a lightning, Urvaśī saw him naked and disappeared on the spot. After a long search he meets her and her five companions swimming in a lotus-lake. They decide to appear before him in their human form. Then he accosts Urvaśī with the verses of the Vedic hymn.

1-2: Manasā tiṣṭha ghore - [be] mindful, stay, cruel one, recalls ṚV X.82.1, "manasā hi dhīraḥ - wise in mind", said there of the all-maker Viśvakarman. Contrarily to this Urvaśī is not wise, not mindful of Purūravas' problems, she is *cruel* to him. She behaves like this, because her mind and that of women in general is unsteady (cañcala) by nature. Urvaśī confirms this involuntarily, when she compares herself with the wind. In this regard, Arjuna says in Bhagavadgītā 6.34:

> For unsteady is the mind, Kṛṣṇa,
> and very easily set in motion;
> its restraint methinks
> is as difficult as of the wind.

But for Urvaśī the wind is of divine nature like the goddess of Dawn. *First of the Dawns* may refer to the festival of the New Year as celebrated in Akkad.

3: This is the most difficult verse of the hymn. I take the na in a/b with Sāyana and de Zwart as particle of negation, not of comparison. In either case we need the Śatapatha to understand the verse. Urvaśī's word that she is difficult to catch like the wind, reminds Purūravas of the Gandharvas who are spirits of the wind, rustling like the wind, wandering about as the munis described in ṚV X.136. On account of their super-human nature Purūravas is not able to catch them after they had robbed the lambs, his arrow is not like the weapon of the divine archer Kṛśānu, who defends the Soma, nor has he a runner winning hundreds of golden coins or of cows, because such a miraculous animal is beyond his reach. It must have been a

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

horse, of which he is thinking here (cf. verse 7) and not a weapon, as is the meaning of this word according to Grassmann's dictionary.

When na is translated as a comparative particle we would get:

Like the arrow without luck, the weapon from the quiver,
like a runner that wins hundreds, wins cows;

In this case Purūravas continues with the comparisons Urvaśī has started. But then the two halves of the verse would be separated from each other, as de Zwart rightly observed. The apposition of *weapon of the quiver* would be superfluous then. Instead of the lambs of the Brāhmaṇa we find urā, sheep, in the Veda. The sheep in the form of the markhor is similar to the unicorn. In all legends it is mentioned together with a virgin who is a form of the goddess like the Apsaras. Urvaśī's name can be explained as mistress (vaśī) of the sheep or unicorn (ura). Purūravas is a prototype of this animal. His name means 'crying often, crying loud'. That Purūravas went away naked to bring the lambs back is not mentioned in the Vedic hymn.

D.D. Kosambi[7] quotes in this connection ṚV VIII.33.19:

Look downwards, not upwards,
hold your feet closely together!
let not your naked hinder part be seen,
for you, o brahman, have become a woman.

The nakedness of a man is obviously regarded as a matter of ridicule here. By Manu it is treated as something immoral. In IV.53,75 he prescribes that a man should not see his wife naked nor that he should himself sleep naked, but the Veda praises the Dawn in her nakedness in various hymns. According to X.95.8 nakedness is reserved to the goddess and her companions. Urvaśī is like a daughter to Purūravas. To see him naked would remind her of the incestuous relation. This was a problem only from the Brāhmaṇa-time onwards, not for the Indus civilization. Therefore it is not mentioned in the Vedic hymn.

4: This verse is not part of the dialogue, but spoken by Urvaśī to herself. In mentioning the father-in-law she explains that she obeyed the social rules. Likewise it is said of the Dawn that she follows the Law. According to later versions, however, Urvaśī lived with Purūravas alone in the woods, not together with his family. *Adjacent house*, antigṛha, demonstrates that the old Vedic society had

[7] Op. cit. (1992), p. 29.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

separate houses for women like the later Hindu society. Certainly these were not simply cottages, as W. Rau maintains.[8]

5: The rod is the vetasa that is used according to ṚV IV.58.5 for making butter. It is a drop of butter, on which Urvaśī lived according to verse 16. To be beaten or pierced by the vetasa is part of the ceremony of making butter, hence she does not regard it as an act of violence against her. Besides, Purūravas is *king of her body*. Nevertheless she should not have been beaten or pierced by the rod against her will. Even if the Gandharvas had not brought her back by a ruse, Purūravas has no right to expect her to live together with him any longer, because he did not obey this condition.

6: Purūravas describes here the companions of Urvaśī. The *line of beauty*, śreṇī, seems to be identical to the three lines around the navel mentioned as an attribute of beauty in later literature.[9] The number five of the companions corresponds to the five subtle cakras on the spinal cord passed by the Kuṇḍalinī on her way to the seventh cakra at the skull. This last cakra and the first would then be represented by Urvaśī herself. Purūravas wants to say here that these ladies were not prude at all, but behaved like 'painted women', i.e. like prostitutes. They even obtruded themselves upon him like a cow that wants to be milked. This is a conventional description of the Apsaras who are regarded as 'common property'.

7: Urvaśī has, of course, a quite different opinion of the Apsaras. A literal meaning of the word is 'flowing like water', and hence she compares them with the rivers, that sing their own praise, i.e. purify themselves. This gives her the opportunity to speak of the child she is pregnant with (she knows already that it is a son) and to remind Purūravas of his true work in life. The Dasyus are known throughout the Veda as the enemies of the Aryans. According to recent discoveries[10] the Dasyus or Dahas belong to the Bactrian civilization which is contemporaneous with the Harappan or follows it immediately, but their first appearance in India must have been much earlier, so that they could have regarded as enemies already by the Indus cities. The Dasyus must also have been possessors of horses so eagerly demanded for by Purūravas in verse 3. Besides, dasyu can be explained as evil in the general sense of what is burnt (daha = dasa) by the fire of austerity or tapas.

---

[8] Cf. Zur vedischen Altertumskunde, Mainz 1983, p. 34.

[9] Cf. Bhartṛhari, Poems, ed. B. S. Miller, London 1967, no. 78.

[10] Cf. A. Parpola (1994), p. 150.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

8: This description of the Apsaras is contrarily to that of verse 6. The opposite qualities are part of their divine character. On the one hand they behave like 'painted women' or prostitutes, on the other like innocent virgins. Like gazelles they incite the hearts of a man, but they are also dangerous for him. Their cruel nature is described by Urvaśī in verse 15.

Bent down (bhujyu) is the position of eating and also of awaiting sexual approach. The gazelle-like woman has carnal desires, though Urvaśī declares that she lived on *a drop of butter* only (cf. v. 16). The Apsaras behaved to Purūravas like *young mares eager for caresses*, but then they flew away from him and are now beyond his reach like the swift horse he is dreaming of in verse 3.

9: Urvaśī confirms the description of Purūravas, she only adds that the mortal man has to surrender to the will of the immortal woman, if he wants to enjoy them. This is not contrary to what she says in verse 5, according to which Purūravas was the *king of her body*, as if she was a mortal, for even when the Apsaras accept the sovereignty of a man, they do this on their own free will. Purūravas did not realize this, because he was caught in the meshes of Urvaśī's gazelle-like beauty.

10: The *lightning* has been mentioned in v. 3 already, the son and the duty of Purūravas in verse 7. The *waters* recall the Great Bath of Mohenjo Daro. It was probably here, where Purūravas met Urvaśī for the first time and where he meets her again. His son is going to be born there in the same way as Vasiṣṭha in ṚV VII.33.11, who is born in a puṣkara, a lotus-lake or lotus-flower..

11: Urvaśī speaks here in the first person like the goddess Vāc in ṚV X.125. What she has communicated to Purūravas *this day* (when they met) was - apart from her conditions - to retain his male energy, ojas, even when being together with her. This is called ūrdhva-retas in the Veda, drawing the seed up, i.e. inwards. But Purūravas being *king of her body* did not listen to her, that means, it did not work.

12: For cakra, wheel, meaning cakravāka here cf. de Zwart. His explanation is corroborated by an Indus seal, as we shall see later on. 12cd refers to the ancient custom of kindling a new fire after the decease of a householder.

13: In the Viṣṇu Purāṇa Śiva's Vedic name Rudra is explained as derived from rud, weep, because Rudra wept, when he was born without any one to care for him. Urvaśī perhaps refers to this story, when she ironically speaks of *loving care* for the weeping son of Purūravas, for this means also 'care of Śiva'. Purūravas is a fool in her eyes, because he does not realize that love between man and woman is transitory. A child cannot be used for cementing broken love, still less so, if the woman is a goddess who can easily cut off the attachment to the son of a mortal.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

14: If this is the nature of love, Purūravas does not want to live any longer. But the goddess of Death is merely the other aspect of the Dawn, who diminishes the days of the seers whenever she appears (cf. ṚV I.124.10).

15: Urvaśī compares unfaithful women to sālā-vṛka, wolves qualified by the attribute sālā, a word found only twice in the Ṛg-Veda. According to Monier-Williams it is identical to śālā and means house, but 'house-wolf' does not make much sense in this connection. A better explanation can be derived from Greek 'hyena', which is the equivalent given in Grassmann's dictionary. Hyena, the female form of hys (Latin sus) means swine, sow, and refers to the bristly neck-hairs of this animal that is used here and in later Indian literature as a simile for the obstinate character of these women generally called prostitutes. In the Greek word the initial sa has been changed into ha. In the Śatapatha Brāhmaṇa we find the related word śalalī, quill of the porcupine.[11] In Bhāgavata Purāṇa IX.14.37,38 Urvaśī says in regard to the sālāvṛkīs:

> (These) women have no compassion, they are cruel and obstinate
> and have no respect for a friend;
> for even a little offence they kill the husband
> or the brother that have put faith into them.
> Setting wrong confidence into unknown persons
> they forsake their friends; prostitutes (puṃścala) they are,
> ever looking for another man,
> because they cannot live on their own means.

What Urvaśī says is in agreement with the words of the goddess of Language, Vāc, in ṚV X.125.5ab,6cd, whose representative she is.

> *I myself am she, who says, what is*
> *agreeable to gods and to men;*
> *I create quarrel among men,*
> *I penetrate heaven and earth.*

It is the prostitute, who entices gods and men with flattering words, and who creates quarrel among them. The Dawn, too, is compared to a "brotherless woman" in ṚV I.124.7, i.e. to someone behaving like a prostitute, because she comes to all men alike.

16: Butter is a simile of immortality in the Veda like the Soma, it is hence a fit nourishment for an immortal woman. But it does not sound very probable that

---

[11] Cf. A. Keith/A. Macdonell, op. cit., p. 365.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Urvaśī lived from one drop of butter alone. We may take it as an exaggeration, by which she wants to make clear that she is really satiated with the world, for even sacrificial food has no attraction for her.

17-18. Purūravas recognizes Urvaśī now in her higher nature as the goddess of Dawn, therefore she appears to him as if she is *flying in the air.* Still he does not want to let her go. His last resort is just her divine nature, he adores her therefore like a divine image, like his iṣṭha devatā. He wants her to come to the fire of his burning heart and receive there the oblations from the sacrifice as a goddess, and she should stay there to receive the results of their *good deed.* The same words are used in relation to the union of Prajāpati and his daughter. But even if Purūravas' seed is equal to a drop of butter, Urvaśī has had enough of it. That does not mean that she breaks the laws of nature, on the contrary, it is the law of her nature, that gives her the right to behave in this way. Purūravas would not suffer from this, if he had practised ūrdhvaretas (cf. v. 11). But he preferred to remain a mortal, a companion of Death. Now what can a man do, when ūrdhvaretas did not work? He is advised to offer Soma in the fire in order to reach heaven after death.

According to the Brāhmaṇa Urvaśī invites Purūravas to come again after a year and spend one more night with her. After that the Gandharvas give him a fire-vessel, sthāli, literally a stand. It can be identified with the standard in front of the unicorn. But Purūravas forgets it in the forest, and is then taught to use fire-sticks. After he has made a triple fire with them, he ascends to the world of the Gandharvas and is united with Urvaśī again.

Let us study now the Indus seals that I have found in relation to this dialogue. Most of them are from Mohenjo Daro, three are from Harappa, one is from Lothal.

1251 (unicorn):

Haye jāye manasā tiṣṭha ghore vacāṃsi miśrā kṛṇavāvahai nu (1ab)

From the fish with stroke we get ha + (y)e. The fish-sign can be used here as an expression of Urvaśī's divine nature. She is called a seer in the headline of the hymn. As a pictogram of the womb the mortar-sign can stand for jāyā, woman. For the three strokes we get manasā, for the lance-sign tiṣṭha, stay, for the comb-sign ghore, cruel. Reading from right to left we get the other half of the verse: The teeth-sign stand for vacāṃsi, words, the lance-sign for miśra, exchange (here also in a sexual sense), the mortar-sign with three rhythmical strokes renders kṛṇavāvahai, let us do, the particle nu = nā, us, is rendered by the fish-sign.

2190 (unicorn):

na nau mantrā anuditāsa ete mayas karau paratare canāhan (1cd)

CC-0. In Public Domain. Funding by IKS-MoE

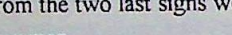
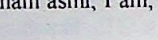
Digitized by eGangotri

From the first sign we get na nau, like a ship, from the arrow in the target mantra, literally word, because the words the two are going to exchange are like arrows. From the second sign, a number-sign, that can be read after the following sign, we get ete, these. The fourth sign is a ligature. From the banner at the top we get mayas, joy, because the banner is an expression of joy. From the pole we get kara, hand, by which the banner is carried. The fifth sign, which can be read again as a pictogram of a ship, renders paratara, literally to cross over (like a ship). The last sign corresponds to canāhan. Cana, beloved, is a quality of women.

2482 (ivory rod):

durāpanā vāta iva aham asmi (2d)

The first sign stands for durāpanā, literally protecting the door. The second sign, which can be interpreted as a creeper, vāṭa, corresponds to vāta iva, like the wind. From the two last signs we get aham asmi, I am, denoting Urvaśī as a goddess and a woman.

4144 (unicorn):  6094 (unicorn): 

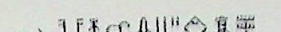
iṣur na śriya iṣudher asānā goṣāḥ śatasā na raṃhiḥ

avīre kratau vi davidyutan na urā na māyum citayanta dhunayaḥ (3)

The two inscriptions explain each other mutually. Iṣur na, like an arrow, is written by the two short strokes on seal 6094 and by the four long strokes on seal 4144. For śriya, luck, we get the sun-sign on seal 6094 and the king-sign on seal 4144, both are representatives of luck or effulgence. The following compound sign has been explained in chapter III.3 as the name of the king Nābhānediṣṭhā. Nābhānediṣṭhā is a son of Manu, Purūravas is his grandson (cf. p.139), therefore they have an equal right to use this sign. It can also be interpreted as a quiver with arrows, which Purūravas would like to have. Its inner part, the crab-sign, corresponds here to asānā, weapon, the outer part, identical to the sign , meaning tree, to iṣudher, from the quiver (made of wood). The hare-sign is equal to goṣās(a), literally cow-hare, the stroke-sign that can also be interpreted as flash or thunderbolt, to śata, as the root śat means to smash. For sā na we get two strokes on seal 4144 and the mortar-sign on seal 6094, being equal to sānu, sieve (for purifying the Soma). Raṃhiḥ, like a runner or missile, is written by the bee-sign on seal 4144 and by a square sign on seal 6094. The bee is a symbol of velocitiy , the square of a stone or missile. The following square sign with a demi-circle on seal 4144 stands for avīre, unmanly, the demi-circle renders a and the square itself vīre, the homophone vīḍu means castle. The six strokes in the square are symbolically and rhythmically equal to vi-da-vi-dyu-tan na, flashing up like lightning. Kratau, in a design, is rendered by the cup-sign, as Kratu is one of the sons of Brahmā. The last pada is equal to the motif.

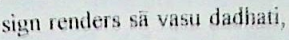
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

2429 (unicorn): 

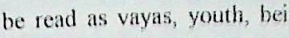
sā vasu dadhati śvaśurāya vayaḥ uṣo yadi vaṣṭy antigṛhāt (4ab)

The first sign renders sā vasu dadhati, she gave wealth, the second and the fourth sign śvaśurāya, to the father-in-law, being homophone with śaśa, hare. The third sign can be read as vayas, youth, being an attribute of Agni represented by the rhombus. The fish-sign stands for uso, lover. Purūravas is like a fish, Urvaśī like a crocodile. From the two long strokes we get yadi, when, from the crab-sign vaṣṭin, wishing. The man- or priest-sign corresponds to antigṛha, neighbouring house, because it is homophone with ari, man, and gṝ, to praise, hāt is equal to the cup-sign, as ha is a name of Śiva.

3229 (elephant): 

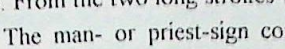
triḥ sma mā 'hnaḥ śnathayo vaitasena (5a)

From the first sign we get triḥ, three, from the second s(a)ma, indeed. The personal pronoun mā, me is rendered by the banner-sign, a variant of the woman-sign symbolized by the two rows of teeth. Ahnaḥ, day, is equal to the fish-sign, because of its first syllable ah = ha. From the fifth sign we get śnatayo, beat or pierce. The male organ is piercing like an arrow. From the shrub-sign we get vaita, rod (from veta, reed). Sena is rendered by the water-carrier, because it means attendant.

2018 (unicorn): 

yā sujūrṇiḥ śreṇiḥ sumnaāpir hradecakṣur na granthinī caraṇyuḥ
tā añjayo 'ruṣayo na sasruḥ śriye gāvo na dhenavo 'navanta (6)

It will be sufficient here to explain the most important signs: The second sign, standing for śreṇi, is like a line on the belly, granthinī caraṇyu is rendered by the bowman, because the bow can be read as a knot of hair also, and caraṇyu as going or man. With the two short strokes, standing for tā, begins the second half of the verse. The last two signs are equal to the last part. From the house-sign with additional strokes we get śriye gāvo (na) dhenavo, like milk-cows for satisfaction, the house may be interpreted as a place of luck. The last sign is equal to navanta, cry, because the water-carrier cries to sell his water.

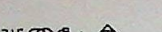
3296 (blank): 

sam asmiṁ jāyamāna āsata gnā (7a)

From the curved line we get sam here, from the square sign asmin, in this, being homophone with aśman, stone. The fourth sign is equal to jāyā, woman, the third sign may stand for māna, as it means measuring line. It is treated as a number-sign here, as the measuring-line is an instrument for counting. The hare-sign corresponds to āsata, sit, as asuta, unborn, is an attribute of the Soma. The last sign agrees with gnā, woman.

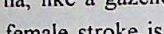
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

1099 (unicorn): 

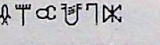
apa sma mat tarasantī na bhujyus tā atrasan rathaspṛśo na aśvāḥ (8cd)

From the hammer inside the rhombus we get apas, work, from the rhombus itself mamat being homophone with maṭa, house, the first ma need not be indicated. The whole compound can also be read as Vasiṣṭha, the best one. Literally his name means 'pillar of the house'. Vas is homophone with viś, house, and ṣṭha with sthā, stand. With this name Purūravas calls himself in verse 17. The second sign is equivalent to tarasantī na, like a gazelle, the two circles to bhujyuḥ, bent down. The cup-sign with the female stroke is equal to tā, they, the gazelles being like goddesses here. For atrasan, run away, we get another house-sign, which can also be interpreted as a bush, atasa. The man-sign is equal to ratha-spṛśo, one who drives (touches) a car, ratha, or one who touches the truth, ṛta. The last sign is equal to na aśvāḥ being almost homophone with nāvaḥ, ship.

1093 (unicorn): 

tā ātayo na tanvaḥ śumbhata svā (9a)

From the first sign, the duck in the circle, we get tā ātayo, these ducks; the first cup-sign renders na ta, as it is equal to natha, lord; from the fish-sign with additional strokes we get n(a)vaḥ, meaning young (fish) or crow; śumbhata, you must polish, is homophone with śam, holy work, and pada, foot, therefore it is equal to the second cup- and the foot-sign. The last cup-sign stands for svā = su, give birth. The foot-sign can also be regarded as a womb.

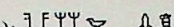
1017 (unicorn): 

janiṣṭo apo naryaḥ sujātaḥ pra urvaśī tirata dīrgham āyuḥ (10cd)

The last two signs are missing, but they can be restored by the cup- and the man-sign. From the first sign we get janiṣṭa, equal to jani, woman, and sthā, stand. The second sign can have many meanings. Here it agrees with apaḥ, from the waters, as it is homophone with apas, work of the fingers employed for kindling the sacred fire (Monier-Williams). From the cup-sign with three strokes we get naryaḥ sujātaḥ. Narya is homophone with nara, lord. The crab-sign renders pra, homophone with pur, fill. From the banner-sign we get ur(a), sheep, litarally being woolly. The 'teeth' of the banner can also be interpreted as hairs. The fish-sign agrees with vaśī = vasi, shining; the pointed stroke corrresponds to tirata, may live, being homophone with tiras, across. From the restored cup-sign we get dirgham, being homophone with dhīra, wise, and from the restored man-sign āyuḥ, man.

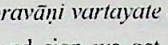
CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

1237 (unicorn): 

prati bravāṇi vartayate aśru cakran na krandad ādhye śivāyai (13ab)

From the second sign we get prati, against, from the first bravāṇi, I speak; the pictogram can be treated as a composite number-sign. The first fish-sign agrees with varta as vrata means vow, religious observance; yate, homophone with yati, leader, corrresponds to the hare-or bear-sign. The second fish-sign is equal to aśru, tear, because it is homophone with śru, hear, study. The bird in the beginning of the second line can be a cakravāka, at any rate it is not a wheel. From the next sign we get krandad, cry, as kran/kram means to go and dat tooth. The cup-sign is equal to ādhye śivāyai, for loving care, as it is denoting Śiva.

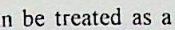
2527 (tiger): 2313 (bull): 0102 (unicorn): 

na vai straiṇāni sakhyāni santi (15c)

There are three seals going along with 15c. We may infer herefrom that this sentence was already very famous in the ancient times. In all these inscriptions occurs the dog-sign. It always corresponds to sakhi, friend, which is an attribute of this animal till modern times. A Meluḫḫa-dog occurs in Akkadian lists of merchandise. The pictogram resembles a terrier, the race seems to be best preserved in the Thailand terrier. But contrarily to its being a friend of man the dog has also been known since ancient times for its shamelessness. This is the reason why a Greek school of philosophy was called the cynics after the name for dog.

On seal 2527 the tiger must be included in the inscription as na vai. It is homophone with the root nu, to roar. The thigh-sign agrees with straiṇāni, belonging to women, strī. From the dog-sign we get sakhyāni, friends, and from the comb-sign santi, being, as it is related to women here.

On seal 2313 we get na vai for the bull. The dog stands for sakhi and the wheel-sign for the plural ending āṇi, car (as prototype for mass-production). On seal 0102 na vai is contained in the two strokes of the second sign. Straiṇāni agrees with the first sign, which can be interpreted as a woman with ornaments; from the dog we get sakhyāni again and from the cup-sign santi, here again the women.

2305 (unicorn):  2219 (unicorn):

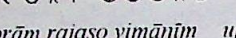
sālāvṛkāṇāṃ hṛdayāny etā (15d)

For line 15d I have found two seals. Again we have the dog-sign, but here it stands for hyena, because this animal has bristly neck-hairs like a terrier. On both seals the accented cup-sign stands for vṛ́ka. The word can be derived from vṛ, enclose. On the ground of the pictograms a sālāvṛkā is a woman who attracts a man by her bristly hairs and then sucks the marrow out of his bones like a hyena, when he

CC-0. In Public Domain. Funding by IKS-MoE

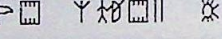
Digitized by eGangotri

yields to her. The fish-sign on seal 2305 and the first wheel-sign on seal 2219 can be interpreted as kānam, one-eyed (like a fish in profile). From the water-carrier on seal 2305 we get hṛdayāni, literally go (away) with a heart, which is a description of the prostitutes taking with them the heart of men. From the three strokes we get etā, they. On seal 2219 hṛ agrees with the second wheel-sign as it is homophone with ṛ, to run, to move. Daya is homophone with vaya, bird, the brackets can be interpreted as āṇi, car, and the cup-sign as etā, gazelle, another symbol of these women (cf. v. 8).

2069 (unicorn): 

antarikṣaprāṃ rajaso vimānīm upa śikṣāmy urvaśī vasiṣṭhaḥ (17ab)

On this seal the king-sign occurs thrice. In the first position it agrees with antarikṣa, intermediate space, which can be read as antar-akṣa, inner eye, in the third place with rajaso, homophone with rājan, king, in the fifth place with śikṣāni, I adore, because this word is homophone with the root īkṣ, to see. The guardian-sign yields prām, because parama means highest, and guardian is a name of the highest god. From the fourth sign we get vi-mānīm, crossing, being the capacity of the wheel. From the short stroke we get the prefix upa. The sequence of the next two signs is already known to us as the name of Urvaśī. From the cup-sign we get vaśi, being homophone with vaśī, lord, and from the cross-sign we get ṣṭhaḥ, because it is homophone with sthā, to stand.

2228 (blank): 

prajā te devān hāviṣā yajāti svarga u tvam api mādayāse (18cd)

Seal 2228 has three lines, which have to be read from the bottom to the top as usual. The lowest line consists of one sign only, a bee. It renders prajā, homophone with pṛkṣa, bringing honey. The second sign of the second line renders te, your, here. Interpreted as an open mouth it is equivalent to Purūravas, meaning 'crying much'. The preceding long strokes are equal to devān, gods. Haviṣa yajāti, offer (with) Soma, must be divided into havi + ṣāya + jāti. The sign of the bowman is equal to havi + ṣāya being homophone with ari + śarya, man with arrow, the tree-sign corresponds to jāti, meaning birth literally, representing the family-tree. From the bird-sign of the uppermost line we get svarga, bird. For the second square sign, which can be read as a complex number-sign, we get u tvam, and you, referring to Purūravas again, the two short strokes are equal to api, the bee-sign that is a variant of the fish-sign, renders mādayāse, enjoy (the honey, madhu).

We see again from these examples that the same sign can be interpreted in many ways, but the readings are consistent because of the pictographic meaning. The

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Bhāgavata Purāṇa states at the end of the Purūravas-episode that Purūravas lived "in the beginning of the Tretā-Yuga", and that before this time the Veda and the syllable OM (ॐ) and all languages had been one like the sacrificial fire, that was made thrice by Purūravas. We do not know when the Tretā-Yuga began, but it is possible to identify it with the time of the Harappa culture, as the story of Purūravas could well have taken place in the environment of the cities of the Indus civilization furnished with a bath and hierodules.

The same applies for the story of the rape of Tārā, the wife of the divine priest Bṛhaspati, by Soma, the moon, told by the Bhāgavata Purāṇa in the previous chapter and reported in ṚV X.109 in a very cryptic form.[12] By the raped Tārā, who is another representative of Language (Vāc), Budha, the Indian name of the planet Mercury, was born. By Iḷā, who is the daughter and wife of Manu, the ancestor of the Aryans, Budha became father of Purūravas. Purūravas is the first man in this genealogy who lived on earth, his forefathers are personified planets abiding in heaven. Manu's father is the sun. Purūravas is the grandson of Manu and the half-brother of his children simultaneously.

The extraterrestrial beginning of the solar and the lunar race does not explain, how human civilization started on earth and how it raised to the higher level of urban communities like those of the Indus cities. We can infer only that it came about by the intercourse of immortals with mortals like that of Urvaśī and Purūravas. But how the gods and goddesses came to the earth is said nowhere. The only connection between the divine worlds and the earth is sacrifice and in the centre of sacrifice is poetical imagination and yoga.

The next steps of the cultural evolution are quite easy to explain as a process of acculturation between tribal and urban communities, in the course of which the Atharva-Veda split off from the Ṛg-Veda, thereafter the Sāma- and the Yajur-Veda[13] and the diversity of languages came into being. In the tribal communities only one language is spoken, in the big cities of the Indus Valley many nationalities with many languages came together. But the language used in the sacrifices must have been Sanskrit, therefore the inscriptions of the seals are also written in that vernacular. This does not mean that all the priests were Aryans. Even in later times

---

[12] A. Parpola (1994, p. 262) identifies Tārā with Rohiṇī (Aldebaran) and explains the story with the replacement of the sun-calendar through the moon-calendar, the sun being represented by Bṛhaspati. He is not able, however, to state a reason for this replacement. Bṛhaspati, the priest of the gods, is the Vedic counterpart of the Ištar whose representative is the *star* Venus. Tārā, meaning star also, is the Vedic equivalent of the planet that can often be seen in conjunction with the moon, her second husband, as it were.

[13] The Yajur-Veda, as it is known today, has a relatively modern form. The ancient yajus or sacrificial mantras, as they are contained in the Indus seals, are part of the Ṛg-Veda proper.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

we find a lot of non-Aryan names among the Vedic poets and others may have adopted an Aryan name though they were non-Aryan by birth. Likewise it is possible that non-Aryan women with an adopted Aryan name married Aryan men, who looked upon them as immortal, as they lived in a higher social order. Purūravas and Urvaśī may be protoypes of such a 'mixed' relation. In the Veda the Dāsa-king Vṛtra is described as a lecherous man, who keeps the women imprisoned (cf. ṚV I.32.11). This sort of slander is a stereotype used until today in the psychological war between religions and sects. Urvaśī, however, is given the freedom and power to forsake a man, as the Mesopotamian goddess could do it. Hence the Purūravas-Urvaśī-legend can be regarded as a 'civilized' way of dealing with this problem in the relation of man and woman.

Already as early as in the Brāhmaṇa-time Urvaśī's behaviour had become intolerable, however. Therefore she has to come back to Purūravas after a year and to spend one more night with him. Even then she does not get her freedom back, but Purūravas ascends to the world of the Gandharvas to be united with her for ever. In this way, the woman is again brought under the sway of the man, but this means on the other hand that love becomes a sort of bondage and is no longer a way to freedom, as it was the intention of the philosophers of the Indus civilization. It is surprising that in India, where liberation or mokṣa was always deemed to be the highest aim in life, women were not allowed to strive for and attain to it independent of a man. The devaluation of women went along with the upgrading of homosexual relations. The reason for this is that homosexuality can much easier be affiliated with an ascetic life than heterosexuality. We find the same phenomenon in the Catholic church. Often this led and still leads to the denunciation of heterosexual and romantic love as immoral, if it did or does not end in marriage. Even Socrates had to consult a woman, however, when he wanted to communicate the essence of love to his male friends.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

VII. GILGAMEŠ AND ANCIENT INDIA

1. The jewel-tree and the ale-wife Siduri

(Epic of Gilgameš, tablet IX and X)

We know from the ramparts of Uruk built during the life-time of Gilgameš according to the first tablet of the Gilgameš epic that Gilgameš lived between 2750 and 2600 ante our era, but the first traits of the epic are from the end of the 3rd millenium.[1] This means that it is contemporary with the mature Harappa civilisation. It is possible hence that the epic was influenced or inspired by the priests and poets of the Indus Valley. This assumption gets further supply from Sumerian seals with religious motifs. Some of these motifs are also found on Indus seals: the hero between two lions or bulls (Frankfort XIm), the tree flanked by two markhors (Frankfort, IIIa, IVj),[2] the file of bulls or goats with a plant between them (Frankfort Vb,f) and the horned elephant (Frankfort VIc). There is a unicorn with the body of a deer, too (Frankfort IVk,m).

Frankfort dates these seals in the Uruk- or Jemdet-Nasr-period (about 2750 ante), but with regard to the Indus seals they are probably 250 years later.[3] Religious motifs are exceptional in Mesopotamia, but the rule in the Indus Valley. Therefore it is unlikely that the Indus glyptic was influenced by the Sumerian.[4] We have studied the figure of Enkidu already in regard to its parallels with the Indian tradition in the chapter of the Lord of Beasts. Now we shall investigate other persons and motifs of the epic under the same aspect. At first we shall deal with the jewel-tree and the ale-wife Siduri.

---

[1] Cf. Schott/Von Soden, Das Gilgamesch-Epos, Stuttgart 1980, p. 4.

[2] This motif is also found on a seal from Susa. Cf. E. Paroda, Alt-Iran, p. 26. It is dated in the same time as the Uruk seal.

[3] The Uruk-period is dated by Frankfort earlier than 3000 ante, but according to modern estimations it lasted from 3000 to 2800 ante (cf. H.G. Gundel, Der alte Vordere Orient, in: Studienbuch Geschichte, Stuttgart 1974, p. 14). Frankfort's dating is based on an alabaster vase from Warka dated to the end of the 4th millenium. On the vase are several motifs identical to the motifs on the Akkadian seals, the Indus motifs are not among them, however, except the animal-file with trees between them. On the vase the plants are placed in a separate line.

[4] It is still widely disapproved among scholars even to imagine that the Sumerian glyptic was influenced by that of the Indus culture. If the dependence of the Indus culture from Mesopotamia cannot be maintained any longer, it is preferred to speak of an 'independent development'. But the tree between the gazelles on plate VIj is represented by a leaf of the Indian fig tree.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Gilgameš is deeply hurt by the death of his friend Enkidu. The whole 8th tablet is filled with his lamentations. Eventually he runs into the steppe, that is the place where Enkidu spent his youth. The steppe is also known as the place of death, Gilgameš, however, doesn't want to commit suicide there, he wants to overcome death, he wants to know what is behind or beyond it.[5] Therefore he looks for the way to his ancestor Utnapištim, who survived the Great Flood with his wife in his ark and was brought by the gods to the "mouth of the streams" afterwards. The way to this place is not only unknown to him, but also dangerous. Gilgameš meets lions in the night, prays to the gods for help and drives the animals away with his sword and his axe (IX.i.9-18). The detailed description of his search is lost, but after some time he arrives at a huge mountain, whose peak touches the sky, the Mašu. Because of its height it could be compared to the Himalayas, but from the following lines we learn that the Mašu is a mythical mountain like the Indian Meru, to which it is also related etymologically. Every morning the sun rises from behind the Mašu and goes back behind it every evening. This is depicted on several Akkadian seals (Boehmer XXXIV,392-415). On seal 409 the sun-god, to be recognized by the rays emerging from his shoulders, puts his right foot on the slopes of the mountain. Two minor gods open the door of heaven supervised by a third. The sun-god holds a saw in his hand similar to the Indus sign for woman, a club stands outside the door-wing. Both weapons can be used for dispelling the darkness. Two 'standards' are placed on the left and the right side of the god. They consist of the signs for god and the sun in respect to its rising and setting.

In IX.ii.6-9 of the epic we learn that the door of the mountain is guarded by scorpion-men. To look at them means to die. Their effulgence is so great that human beings cannot bear it. Gilgameš, however, who is a god by two thirds of his being (IX.ii.15) has only to cover his face for some time. Then he is addressed by a scorpion-man with the following words (IX.ii.18-21):[6]

> [Why did you go this] long way? [Why have you] come to me?
> [Beyond many] hills/oceans[7] that are difficult to cross?
> [The reason thereof] I want to know.

---

[5] A similar desire urges the boy Naciketas to meet the god of Death, as is told in the beginning of the Kaṭha Upaniṣad. The story is based on ṚV X.135.

[6] Translated from R.C. Thompson, The Epic of Gilgamesh, Oxford 1930.

[7] Hills or oceans may refer to the two ways from Mesopotamia to India, the land- and the sea-route.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Gilgameš replies that he is looking for the way to Utnapištim. The scorpion-man tells him, that he must pass underneath the mountain Mašu to come to his place and that no human being has gone there before. He adds that the way extends from the emerging to the setting sun (IX.ii.12,13). Hence the Mašu must follow the direction from east to west. This agrees again with the Himalaya. According to this description the sun goes back the way in the night, it made in day-time. This is possible, no matter whether the earth is believed to be a disk or a globe. The way is 12 double hours long. One double hour is the twelfth part of the day or the night at the time of the equinoxes. It seems that Gilgameš arrives at this favourable time and that this is the reason why the scorpion-man does not longer block his way. Gilgameš takes the direction to the east, for it is getting brighter more and more in the course of his wandering. The 12 double hours that he passes underneath the Mašu are dream-time. When he wakes up, he is in another world. There he sees a tree as described in IX.iv.47-51:

> He goes [to the place] of the tree, to see [it].
> Carneol it has as its fruit,
> a grape hangs down from it.
> Lapislazuli it has as foliage,
> the fruits it bears are to behold with joy.

In all sentences it is only one tree, not many, or a garden of jewels, as A.L. Oppenheim believed.[8] The fruits were explained by him as the apples of the Hesperides, and he concluded that Gilgameš had found another means of reaching immortality by the help of the tree.[9] If Oppenheim was right in this point, and I think that he is, Utnapištim must be in a close connection with this tree, too. Gilgameš does not meet Utnapištim there, however, but the ale-wife Siduri. Though we are in a dream-world, she is even more real than the hierodule, who brought Enkidu into the city of Uruk, for she has a name, the name of a goddess even, to be recognized by the determinative in front of it. Speiser thinks of a hurritic word for "young women", who is a "form of Ištar".[10] In Sanskrit, there are the words siddha and sindhura in this connection. A siddha is a human being with extraordinary powers, mostly gained by yogic exercises. Sindhura with the female form sindhurī means elephant. We find this animal as door-keeper in front of Indian

---

[8] In line 47 he translates "garden of the gods". Cf. Mesopotamian Mythology II, Orientalia 4,1948, p. 47. But it is impossible to read "gods" in this place, as Thompson notes. 'Issi' cannot be a plural here, but only genetive singular. Jewel-*trees* occur in 1001 Nights in the story of Aladin and the Magic Lamp. They are a fabulous exaggeration.

[9] Op. cit. p. 48

[10] Cf. The Epic of Gilgamesh, ANET, Princeton 1955.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

temples. The name Siduri could be explained with the help of the Vedic etymology as woman (strī) at the door (dūr). In X.i.15,16 we read that she closed her door, when she saw Gilgameš, and that he tried to make her open it with the same words Ištar used at the door of the Netherworld: "I smash the door, I break the bar."[11]
The second name of the ale-wife, Šabita, has also Indian connotations. It is similar to the Indian tribe Śabara that is mentioned by Hiltebeitel.[12] Moreover, it is contained in the name of the wishing-cow Śabardugh. The Indus country is referred to by the names of the two jewels, carnelian and lapislazuli, which were both imported from Meluḫḫa.[13] Mohenjo Daro is known for its tree-worship. Hence there are several reasons to locate the dreamland of Gilgameš at the river Indus. This would be in correspondence with the "lowlands at the border of the sea", as the place of Siduri is called in X.i.1. If we translate this passage as "who dwells in the depths of the sea", as Thompson recommends,[14] we are in agreement with ṚV X.125.7, where the goddess of language (Vāc) describes her residence as: "My womb is in the water, within the ocean." Like Indian village-goddesses Siduri has connections with a pot (X.i.3). And the "veils" Siduri wears (X.i.4) are very likely identical to an Indian sari. After she has opened her door reluctantly, Siduri addresses Gilgameš with the famous words of X.iii.1-14:

Gilgameš, where are you going?
That life you are looking for you will not find.
When the gods created man,
they have allotted death to him,
life they took in their own hand.
Your belly be full, Gilgameš!
Be happy at day and night,
celebrate a banquet every day,
dance and play at day and night!
Your clothes shall be clean, your head washed,
in flowing water you shall bathe;
look at the little one at your hand,
your wife be happy on your lap!That is the lot of man.

---

[11] Cf. Ištar's Descent to the Netherworld, obv. line 17.

[12] Cf. Rāma and Gilgameš, The Sacrifice of the Water-Buffalo and the Bull of Heaven, History of Religions 19,1980, p. 206.

[13] Cf. H. Heimpel, op. cit. (1987), p. 51.

[14] Cf. Epic of Gilgamesh, p. 84.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

With similar words Yama tries in the Kaṭha Upaniṣad to lure the boy Naciketas away from his search after what is beyond death. Like Naciketas Gilgameš insists on his desire (X.ii.16-19):

> Ale-wife, what is the way to Utnapištim?
> What is its sign? Tell it to me, tell it to me!
> If it is useful, I will cross the ocean,
> if it is not, I will run through the steppe.

The two ways Gilgameš is thinking of are identical to those, Alexander could choose on his way back from India.

The relation between the jewel tree and India will become still more obvious, when we study the Indus seal 1387 (M-296) with a pipal tree in its motif in this regard. In agreement with the description of the jewel tree in the epic two figs are hanging down from a long twig of the tree on the Indus seal, but the fruits of the pipal have a different form, they are berries like those that are depicted in the circle in the middle of the tree. In the Soma pressing the berries of the fig tree could have been used for making the sweet Soma juice.[15] An equivalent of the Soma in Mesopotamia as in Greek is wine, hence 'grape of wine' in line 49 could be similar to the berries of the fig tree. Grape of wine means geštin in Akkadian. This word is contained in the first part of the name of the goddess Geštinanna, the sister of Dumuzi. Her exact function is unknown, but when the last letter of the first half of her name is regarded as suppressed as it often happens with the last letter of a syllable in Sumerian, we would get Geštin-nanna. Nanna is the name of the moon-god. Gešti(n)-nanna could be explained then as the goddess of wine and of the moon. The moon is also identified with the Soma in the Veda.

The 'lamellas' under the circle of the tree on the Indus seal have also an equivalent in the description of the jewel tree. In line 48 we read: *Carneol it bears as its fruit.* Carneol was made into pearls of oblong form in the Indus cities and exported to Mesopotamia.[16] By its reddish colour it can be regarded as a symbol of blood and of the pith of the tree. It was obtained by incising the bark of certain acacia trees that yielded perhaps the bitter ingredients of the Soma. In line 51 the foliage of the tree is compared to lapislazuli. This stone was used in Mesopotamia as a face brick for the temples. In Bhagavadgītā 15.1 the leaves of the eternal aśvattha or pipal tree are regarded as the hymns of the Veda. Hence the foliage is sacred in both traditions. The aśvattha tree can also be explained as the archetype of all plants.

---

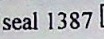
[15] Cf. chapter I,7.

[16] For a picture of the pearls cf. Vergessene Städte am Indus, fig. 26-28.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Consequently it must be a composite plant as the unicorn is a composite animal, and the fruits of the tree can be from other trees than the leaves.

That the standard in front of the unicorn is the symbol of a tree is also confirmed by several seals, where it is replaced by it, and by sherds from Mehi, where a bull is tied to it.[17] The tree can also be regarded as the car of the sun-daughter that is made of its wood. It is drawn by two oxen along the ecliptic, when she travels to the house of her bridegrooms, the Aśvins, as is reported in the marriage-hymn ṚV X.85. The inscription of seal 1387  can be affiliated to X.85.13ab.[18]

The wood of the pipal tree is also used for the fire-sticks. The unicorns can be identified with the two antelopes of ṚV I.140.3. Under this presumption the first sign of the inscription can be explained as the sun coming out of the mountain as in the Akkadian myth. The second sign could be explained as sparks. The third sign, the fish, is a symbol of the priest or poet, called kavi in the Veda. Here it is written at the root of the tree. In the epic of Gilgameš it would correspond to Utnapištim. The fourth sign, the pictogram of a lance, symbolizes penetration or distribution. The last sign, which is similar to the Akkadian pictogram of a sheep, could symbolize a plate or trough for serving food. This is the function it has on seal 2279, where it replaces a trough generally found at this place on bull-seals. When we combine these symbols we can translate logographically:

The sun, coming out of the mountain with its sparks, is the seer distributing the food. Similarly the Veda says of the sun in V.81.5:

Many forms the seer (the sun) puts on,
he distributes what is good to bipeds and quadrupeds.
The excellent looks out for the heavenly space.

To look out for the heavenly space is an acceptable description of the first sign, but it could also be explained as 'the seer sitting on the sacrificial mound'. This would be suitable to Utnapištim as it is to Agni or Viśvakarman.

Gilgameš does not meet Utnapištim under the jewel tree, but the ale-wife Siduri. Likewise Indra meets the goddess Uma instead of the eternal Brahman in the Kena Upaniṣad. A goddess could have been depicted in the upper register of the cylinder seal 9006 from Ur as giving birth to a tree or crocodile. Because of her long legs drawn back behind her head she can be compared to the Vedic goddess of creation Uttānapad: she, who draws her legs apart. In her hand she holds a stick with which she beats a zebu standing in the middle of the lower register in front of a date tree.

---

[17] Cf. the chapter I,7.

[18] For the explanation of the signs cf. chapter I,7.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

A trough or bundle of grass is placed under its head. The date tree on the left side of the animal can be compared to the jewel tree and the trough in front of it to a sparkling jewel. The bull is followed by a scorpion which the goddess treads upon with the toes of her right foot. Two snakes on either side of the scorpion complete the scenery. The scorpion is known as an attribute of the goddess Ištar in Akkadian mythology. On several Akkadian seals it is found under the bed of the sacred marriage (Boehmer 690,691; Frankfort XVI). It could stand for the dark aspect of the goddess or for death, which is an aspect of marriage, too. On the other hand the goddess is in opposition to death, which is expressed on the seal by her treading the scorpion under her foot. The two aspects of the goddess are repeated in the zodiac, where Taurus and Scorpio are opposite signs. According to verse 13cd of the marriage-hymn ṚV X.85 the bulls are killed under the constellation of the Maghās or Aghās, whereas under the constellation of the two Arjunīs the bride is led to the house of the bridegroom.[19] That the bull is going to be sacrificed is indicated by the stick in the hand of the goddess and by the scorpion behind it.

A scorpion is also found on the round seals 9011 and 9015 from Ur. On the signless seal 9011 it has a drop behind its tail, on seal 9015 the drop is part of the inscription reading . It can be translated according to ṚV I 133.5ab:

piśaṅgabhṛṣṭim ambhṛṇaṃ piśācim indra sammṛṇa
Ambhṛṇa having read prongs,
(the vulture) Piśāci, Indra, slay down!

For the first sign, which is designating Mitra and Varuṇa on seal 9012 also coming from Ur, we get piśaṅga-bhṛṣṭim, having red or golden prongs. This is indeed an attribute of the sun, but here it is used for the demon Ambhṛṇa. He is represented by a compound of a man-sign with the teeth-sign, the teeth stand for Piśāci. The Piśācis are eaters of carrion in later mythology, on the ground of the sign the two names can be explained as a vulture-demon, a vulture in human form. For Indra we get the fish-sign and for sam-mṛṇa, slay down, the hare-sign, that can also be interpreted as a scorpion, confirming that this animal is a symbol of death.

If the scenery of seal 9006 depicts the sacred marriage, there is no objection of identifying Gilgameš with the bull and Siduri with the goddess. At the same time, the seal is another proof of the close connections of the Akkadian and the Old Vedic mythology. This makes it likely that if not Gilgameš himself at least the author of the Gilgameš epic has been in India, and that he adorned the figure of Gilgameš with the ideas and images he found there. We shall come across more similarities by studying the further story of Gilgameš' search after Utnapištim and the narration of Great Flood told in the following tablets of the epic.

---

[19] For a discussion of this verse cf. chapter III.4.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

2. The Ship and the Great Flood

(Epic of Gilgameš tablet X and XI)

As she is unable to prevent Gilgameš from his search for Utnapištim, not even by the description of how far his place is and of the dangers of the 'ocean of death', the ale-wife Siduri says all of a sudden:

Gilgameš, there is Uršanabi, Utnapištim's skipper,
to him belong the šu.ud.tak.
He has gone to the forest to catch an urnu.

Gilgameš' former question, whether he shall take the sea- or the land-route, is thus answered by Siduri by the first alternative, and this is quite in agreement with the fact that Utnapištim lives at the 'mouth of the streams', as we learn afterwards. In Old Babylonian manuscripts the name of the skipper is written 'šuršunabu'. This is explained by Thompson as 'servant of Ea', but it could also be interpreted as a derivation of Sanskrit vṛṣanābhi, 'having strong axes', which is said of the storms in the Ṛg-Veda. It is quite suitable for a skipper, who must be acquainted with the storms. The word can also be translated as 'being from a high family'. This would be equally suitable for the skipper of Utnapištim.

Uršanabi is not only in possession of a ship, but also of the šu.ud.tak, which in Akkadian are written as 'ṣûṭ abni', those of stone. Von Soden explains them as "gewaltige Ruderstangen" (huge poles).[20] It is not very likely, however, that poles are made of stone. A better explanation is obtained from the Akkadian dictionary published by the same author.[21] Abnum is explained there not simply as stone, but also as precious stone and stone for amulets. This means that it could be steatite, the material of which most of the Indus seals are made, or even ivory. We have mentioned already that an ivory standard has been found recently in Harappa.[22] 'Those of stones' could hence be identical to this 'cult-object' This supposition is supported by a cylinder seal from Failaka, on whose preserved half the prow of a boat is to be recognized furnished with a moon-standard and a plant, that could be the plant of life. Two men have just left the ship. They could be Uršanabi and Gilgameš.[23] Moreover, the motif is bordered by a row of circles similar to the upper part of the moon-standard.

---

[20] Op. cit., note on X.ii.29.

[21] Cf. W. von Soden, Akkadisches Handwörterbuch, Wiesbaden 1965.

[22] Cf. chapter I.7.

[23] For an illustration of the seal and a drawing cf. P. Kjærum, op. cit., fig. 404.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In the Veda stones (adri) are used alternatively with the mortar for pressing the Soma. The mortar and the motor are constructed after the same principle (cf. chapter I,7 note 85). Seeds or other precious things that might have been preserved in the vessels depicted on several Akkadian seals, especially on boat seals, had perhaps a similar life-giving function as the Soma. On some seals the vessel had simply the form of a drill-hole that can be compared to the ring the goddess Ištar holds in her hand together with a rope. Frankfort explains them as measuring instruments,[24] but they could also be compared to Indian liṅgas.

Ring-stones of different size, whose function is unknown, have been found in Harappa and Mohenjo Daro, eighteen large ring-stones in a house in Mohenjo Daro. It is known, however, that the Hindu temple developing from the Vedic altar had an imaginative central post built of ring-stones placed one above the other. They had no technical function, but served only as the mythical door to the sun for the figure of a golden man lying buried under the foot of the pillar.[25] If the ring-stones from Mohenjo Daro would all have been used for this purpose the temple would have reached a height of nine meter, one stone having the average height of 50 cm. This would be quite a normal height for such a building, but walls of this size have not been found in the Indus cities. Hence it is more probable that these ring-stones were used as 'coins'.[26]

The Vedic altar called vedi in Sanskrit has the form of a hyperboloid.[27] On seal 5076 from Chanhu Daro (C-23) we find a geometrical form very similar to it: ⧖. The only difference are the convex horizontal lines, but this agrees with Āpastamba Śrauta 2.3.1, according to which the Adhvaryu priest lifts up the two 'shoulder'-points in the east and the two 'thigh'-points in the west of the vedi.[28]

---

[24] Ibid. p. 179.

[25] Cf. St. Kramrisch, Indische Kunst, Köln 1965, p. 15. Dumb-bells similar to the ring-stones are illustrated on Indian miniatures as instruments for athletic exercises.

[26] This possibility has already been discussed by J. Marshall (op. cit. p. 61). Stone money of similar size is still in use on the Pacific island Uap. A small coin, the obolus, had to be given to the ferryman Charon by the dead according to Greek mythology, to bring them over the stream of Hades. Cf. R. Ranke-Graves, op. cit. p. 105. These oboli were not perforated, but made from a spit, the obelos, a pointed rod for roasting meat. It is similar to the Indus sign 𖦞 that is also used as number-sign. Their male symbolism is equally obvious as the female of the stone-rings. In China such 'tool' money was still used in the time of 1000 to 200 ante. Cf. T. Kroha, Lexikon der Numismatik, Gütersloh 1977.

[27] Cf. A. Hillebrandt, Das Altindische Neu- und Vollmondsopfer, Jena 1879, p. 191.

[28] In the commentary to Śatapatha Brāhmaṇa I.2.5.18 cited by Hillebrandt on p. 190 this is explained as: The shoulder-points of the vedi should be in touch with the Āhavanīya-fire (the fire in the east of the vedi). Hillebrandt concedes not to understand these instructions, but the Indus seal makes it evident that "shoulder" and "thigh" are the respective lines here.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

As the upper and lower sides are called the shoulders and the thighs, their central points correspond to the third eye and the womb. In the central point under the shoulder-line a post could be erected. A ring is contained in the inscription of seal 5076 (cf. chapter IV, p. 106). The sacrificial butter (ghṛta) is symbolized by the motif of the gazelle, called mṛga in Sanskrit. Prajāpati and his daughter, the Dawn, took the form of this animal, when they united for creation, as is reported in Maitrāyaṇī Saṃhitā IV.2 and in several Brāhmaṇas.

We know from the Gilgameš epic that the cabin of the ship of Utnapištim was built like a ziggurat. Likewise the cabin of the Indus ship can be regarded as the centre of a temple. The imaginative pillar is here sometimes visible as the mast. A car without wheels that can be explained as a cabin, is brought by a boy on a mythical ship according to ṚV X.135.4. And in ṚV I.140.12 Agni is asked:

Give us for our car and for our house, Agni,
a ship with its own oars and feet
that carries our men and our generous lords
and all human beings across and gives shelter to them.

A ship for a house could originally have been a house-boat like that on the Indus tablet 2828 (M-1429). It is used in a similar form on the Indus till today. The oars compared to feet recall the sign 𒂵 on the ship-seal 3223. *Carry across* may also be interpreted in regard to the eternal world as in ṚV I.140.12, but in respect to the Indus ships it could mean to cross the Indian ocean and the Persian gulf on the way to Akkad. The Sumero-Akkadian word for the Indus ship was ma-gilum. Ma_2 means ship in Sumerian, gilu means joy, perhaps because these ships brought a great amount of joy to the citizens of Akkad. Gilu may also be a variant of gala, great, for according to a fragment of the Sumerian Gilgameš-story these ships had to be towed into the harbour on account of their size.[29] The ship of Utnapištim, which was steered by Uršanabi, was a mythical ship like that of ṚV X.135. This would imply that it was moved by mythical power.

We have mentioned already that the motor works in the same way as mortar and pestle. The energy was not oil as in our cars, but the movement of the earth itself. By this energy the ship or car of the gods is driven over the heavenly waters. This energy brought Uršanabi's ship over the mythical Sea of Death. The ring-stones of the Vedic altar have the same function as the coins the souls gave to Charon: To open them the way to paradise.

---

[29] Cf. W. Heimpel, Tierbilder in der sumerischen Literatur, Rom 1968, p. 46. The towing of a ship is illustrated on a seal from Fara (Frankfort XIm).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The unicorn is not mentioned explicitly in the epic, but it could be referred to by the word urnu, whose meaning is unknown. V. Soden translates it as varan here and in X.iii.38,39 as 'Ketten' (fetters). This is an unnecessary diversion from the rule of retaining the same or a similar word for the original word throughout the text. The urnu is said to live in the wood. Hence it behaves like a deer. On an Akkadian seal (Frankfort XIj) we find two lions harnessed to a plough like a bull. A similar composite animal is to be found on the sun-boat (Frankfort XIXe,f).[30] It can be compared to a unicorn.

Uršanabi would not have had any difficulty to find this urnu, if he had not been disturbed by Gilgameš, who arrives just in the moment when he is away in search of the animal. Gilgameš enters the ship, goes to the stone objects and crushes them to pieces with his sword in a rush of anger. No reason is stated for his behaviour, but it seems that he has an aversion against rituals the function of which is unknown to him. Surely, tolerance was unknown at that time outside India. After having destroyed the idols, Gilgameš runs crying into the wood in search for Uršanabi. When Uršanabi hears him, he comes at once fearing for the idols. In vain, he cannot save them. Nevertheless he friendly asks Gilgameš after his name and whereabouts. Such a behaviour recalls that of an Indian sage, who remains peaceful, even if he is insulted or his property is attacked. Out of compassion for Gilgameš he is ready then to bring him across the water to Utnapištim, but now the stone idols are destroyed and it is impossible to cross the Sea of Death. Instead of the idols they have to procure another amulet, otherwise Gilgameš would not be able to return to the world of the mortals.

In Greek mythology, an alive person who wanted to cross the river of Hades had to show a golden bough to Charon.[31] Likewise Uršanabi asks Gilgameš to go into the forest to cut poles, 120 in number according to Gilg. X.ii.41. To cross the Sea of Death he is enjoined to use each of the poles only once. With the help of the poles Gilgameš crosses the sea safely. When he comes near to Utnapištim's place at the mouth of the sea, Utnapištim sees the boat from afar and is surprised that the stone idols are not there. From this he infers that a foreigner has come without having the right to see him (X.iv.15-17). Eventually, he too feels compassion for Gilgameš and listens to his life-story. Then he gives some advice to him in respect to the life of a king and to a human being in general. Then Gilgameš asks him to tell him the story of the Great Flood, and Utnapištim narrates (XI 14-31):

---

[30] Cf. the explanations of this animal given by H. Frankfort, op. cit. p. 68,69.

[31] Cf. H. Jens, Mythologisches Lexikon, München 1958, p. 25. H. Frankfort takes recourse to the same myth (op. cit. p. 136).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

It was decided in the heart of the great gods to produce a flood.
Their father Anu made this decision
together with Enlil, the hero, their counsellor,
with Ninurta, their secretary, and Ennugi, their irrigator.
Ninšiku-Ea was also among them,
he imparted their words to a reed-house:
Reed-house, reed-house! Wall, wall!
Reed-house, listen! Wall, understand!
Man of Šurippak, son of Ubar-Tutu,
tear down this house, build a ship!
Renounce wealth, seek life!
Hate property, keep the soul alive!
Take the seed of all living beings aboard the ship!
The ship that you shall build,
its dimension shall be measured out,
it shall be equal in width and in length,
furnish it with a (cubical) roof like the Abzu.

Like the Paṇis in the Veda the Mesopotamians are described as being attached to wealth and property and this is the reason for the flood. The ship or better the cabin of the ship that Utnapištim is asked to build shall have cubical form like the cabin of the Indus house-boats. It would be against technical knowledge to believe the trunk of the ship could have been cubical. The Biblical ark had a cabin, too, but here it was rectangular. The cubical form of the Akkadian ship has mythical reasons. It agrees with the fundament of the ziggurat built above the fresh water ocean called Abzu. The ship is hence a swimming temple.

The similarity of the Akkadian ark and the Indus ships is not confined to the cubical form of the cabin. In XI.146-153 of the epic we hear of three birds, which Utnapištim lets free in search of land, a dove, a swallow and a crow. This is also told in the Biblical story, only that the birds are a crow and two doves. We find three birds also on the Indus tablet 2828, two are sitting beside the cabin, one is in the water near the prow of the ship, its head points in the direction of the ship, as if it had just come back from a flight. The birds are hard to identify, but there is no reason why they should not be crows or falcons. A falcon, of whom one of its big feathers falls down on the earth, has omina-function in ṚV IV.27.4. In the Biblical and the Akkadian flood story the birds are used for finding land. In the Indian flood stories no birds are mentioned, instead a fish draws the ship of Manu, the Indian hero of the flood, through the waters and at last to a peak of the Himalayas. Before the flood the fish had come to Manu in his young tiny form and addressed him according to Śatapatha Brāhmaṇa I.8.1 with these words:

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Foster me! Then I will save you from a great flood, in which all these beings will be drowned. Manu asked: Why should I foster you? The fish answered: As long as we are small, there are many dangers for us: fish swallow fish. Foster me at first in a jar. When I have become too big for it, dig a trench and foster me there, when I have become too big for that also, bring me into the ocean. Then I am rescued.

That the big animals swallow the tiny is illustrated on the second side of the Indus tablet 2828 by the crocodile or gharial with a fish in its jaw. The Śatapatha Brāhmaṇa contains the first Indian version of the Great Flood, but a great inundation is mentioned already in ṚV I.32.8:

Like a cut off reed Vṛtra lay there,
rising to his mind the waters flowed over him;
now Vṛtra lay at the feet of those waters
he had enclosed with his power formerly.

The translation of line 2 follows the padapātha, the word-reading of the Veda. If the waters are compared to women, as in verse 11 of the hymn, it is quite possible that they rise to the level of the mind of the demon; they become his masters, as it were. ṚV I.32 is addressed to Indra, the king of the gods. It describes his victory over Vṛtra, the king of the demons. Like the Akkadian god Anu Vṛtra is the lord of the waters, Indra like Marduk becomes their lord only afterwards.

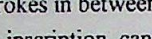
According to the Gilgameš epic the god of wisdom, Ea, rescues Utnapištim and his wife. In the later Indian versions the saviour god is Viṣṇu. The fish is regarded as his first incarnation. The growing of the fish is similar to the swelling of the waters of the flood. The destructive principle is also life-giving. In the Gilgameš epic this double principle is personified in the goddess Ištar, it is also contained in the crocodile and the fish of the Indus tablet. For the survival of humanity a god, Ea or Viṣṇu, teaches a man to build a ship. The best and biggest ships of that time came from the river Indus. We can hence expect that the motif of a ship plays a prominent role on the Indus seals, but only two seals with the image of a bigger ship have come to light so far. Two others depict smaller boats, of which one looks like a galley, the other is a sailing-boat roughly drawn on a sherd. The house-boats could also set up a fixed sail in the middle of the cabin. A reason for the few ship-seals could be that no profane motifs were pictured on the seals. This explains also, that there are no cars. However, there are at least these four exceptions.

We find several verses in the Veda, in which the ship is mentioned as a means for rescue and welfare. The negative aspect of a ship is not referred to there, as the Vedic poets apparently had unlimited confidence in technical inventions. We find this confidence with modern Indians still.

We have already mentioned that the motif of the crocodile eating a fish on tablet 2828 is occurring in the plot of the Indian flood story. It is hence to be expected

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

that some hints are given to this story in the inscription that reads  . To look for a logographic equivalent in the Ṛg-Veda would be futile, as the Great Flood is not mentioned in detail in the Veda. We can try, however, to read the inscription in correspondence with the Śatapatha Brāhmaṇa. Indeed we find the fish as the third sign and the pot as the fourth and the last but one. The first sign, a hand in a circle, can be interpreted as the hand of Manu, and the three strokes in between as the teeth of the fish or its ability to speak. The first half of the inscription can hence be translated as: By the hands of Manu the speaking fish was put in a pot.

Now we come across the two wheel-signs that may be interpreted as a car. The car is connected with the root vah, to draw. Vahana means ship and vessel. Augha, as the flood is called in the Brāhmaṇa, is derived from the same root. It is related to the German word Auge (eye). Hence we can translate the second half of the inscription as: The pot, or better the fish in the pot, is the vehicle in the flood for the man (Manu). When the two halves are combined we get: The speaking fish placed by Manu in a pot became the vehicle drawing him through the flood.

It is also possible to give a rendering of this inscription with reference to the Gilgameš epic: The first sign can be interpreted then as 'carrying something', the three short strokes of the second sign as the seed, the fish as a prototype for being, the two cup-signs as ship. This would be another instance for the identity of the cup-sign with the Sumerian ship-sign. The two circles can be interpreted in the same way as in the Indian version. Then we get the translation: Who carries the seed of all beings on the ship, he was rescued by this ship. This can be related without problem to Utnapištim, who is told by Ea in Gilgameš epic XI.27 to carry the seed of all living beings on the ship. Seeds are also suspected to be in the vessels of the Akkadian sun-boat.[32]

There is also a climatic reason for the origin of the flood-story in India. Only in the Indus Valley we find such ample rains, as they are mentioned in the beginning of the Great Flood in the Akkadian as well as in the Biblical story. On the other hand, they are not mentioned in the Brāhmaṇa, probably because they are self-evident in the Indus Valley. It is stated by S.R. Rao[33] that there was a great flood about 1900 ante.[34] The Akkadian story refers to a flood much earlier than this, no doubt, but

---

[32] Frankfort infers this from the plough on the boat. Cf. op. cit. p. 108.

[33] Cf. Dawn and Devolution, p. 326.

[34] G.F. Dales, the excavator of the tablet, dates it to about 1900. Cf. New Inscriptions from Mohenjodaro, Kramer Anniversary Volume, Neukirchen 1976, p. 111.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

this is merely a fabulous time. After the recoil of the flood the gods make Utnapištim settle at the "mouth of the streams". By his settlement at this place, Utnapištim becomes similar to an Indian seer. His name has become true. He has found (uta) [eternal] life (napištim).

In spite of its relation to a great flood, it is not to be expected that the phonetic reading of the inscription of tablet 2828 deals with the same topic, as the flood is mentioned in the Veda only as beneficial for the Aryan population. An indicator for a phonetic reading is not occurring in the signs, but in the motif. It leads us to ṚV I.25.7, the only verse, where birds and a ship are mentioned together:

vedā yo vīnām padam antarikṣeṇa patatām veda nāvaḥ samudriyaḥ
Who knows the track of the birds flying through the air,
the oceanic (Varuṇa), knows also (that) of the ship.

For vedā yo we get the hand-sign in a circle, as a representative for the creator called Varuṇa here. The three strokes are identical to padam, the track or foot-print of the bird consisting of three parts. For vi, bird, we get the fish-sign here, for nām the cup-sign that is identical to nāma, name. For antarikṣena, through the air, we get the two wheel- or eye-signs, as ikṣ is the root for to see and antar is identical to the inner point. Patatām is equal to the second cup-sign and the man-sign. Pa (pā) means to drink, to rule, tata is father. Varuṇa, the oceanic, and the ship are both represented by the ship-motif, as the ship can also be called oceanic or sea-going. Birds and ships are both symbols of freedom for Śunaḥśepa, the author of the hymn, who is bound to a sacrificial post for being sacrificed and who rescues himself by composing and reciting several hymns.

The small museum of Mohenjo Daro possesses another seal with a house-boat made of reed apparently, which has not been published so far, but I happened to see a picture of it in a television spot about Mohenjo Daro.[35] It has an inscription of five signs: . They refer to the same Vedic verse as the inscription of tablet 2828. The first sign can be read as vedā (yo), because it can be explained as the vedi, the sacrificial mound. For the second sign we get vīnām padam, padam is homophone with pata, flight, that is represented by the woman-sign that can also be interpreted as a feather (of the bird). For the third sign and the long strokes we get antarikṣena patatām. The reduplicated veda is not written again. For nāvaḥ, ship, we get the foot-sign, the foot can also be interpreted as a vessel or ship. Samudri(yaḥ) is equal to the three additional strokes. Yo and yaḥ have not been written either, as they are non-consonantal stems.

[35] Cf. R. Schirra, Im Tal des Indus, Baden-Baden 1994.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

With the help of the phonetic reading of tablet 2828 we can explain the cross-lines on the reverse of the boat-seal 2014 (M-1349) as the ocean.

We may expect that some of the inscriptions on the ship seals or on the sherd are related to the rescuing function of the ship. This is true, however, only for the two signs of seal 3223 that can be read as ṚV IX.73.1d:

saryasya nāvaḥ sukṛtam apīparam

The ships of the truth have brought across the good.

The first sign, the 'ship with oars and rudder', can be divided into the main sign and three times three strokes. The main sign corresponds to nāvaḥ, ships, and the strokes to satyasya, of the truth, sukṛtam, the good, and apī, near, here treated as a prefix. Paran, the stem of par, to bring over, is rendered by the woman-sign as it recalls the homophone parvan, knot or joint of a cane.

For the translation of the two signs of the sherd 2714 the markhor-seal 1303 (M-1180) is helpful, where the same two signs following the sign , the 'divine water-carrier', who can be rendered as carrier of melted butter, ghṛtasya dhāra. Hence the inscription on the sherd can be translated as ṚV IV.58.8c:

ghṛtasya dhārā samidho nasanta

The streams of the melted butter are touching the fire-wood.

Ghṛtasya dhārā, streams or carrier of melted butter, is equal to the ship here, the five strokes represent the fire-wood, the first sign stands for nasant(a), touching, from nāsa, nose. By its nose the markhor touches the tree on the seal.

In the place of the standard we find a tree in front of a markhor on seal 1303. The tree can be regarded as similar to the golden rod among the streams of melted butter mentioned in IV.58.5.

The ship was also a transport means for goods of nourishment and enjoyment. This can also be expressed by the sign that we have come across as a symbol of the Aśvins, but which may represent the bosom too, especially that of the virgin goddess. Then we are led to ṚV I.124.4, where the Dawn is said to unveil her beloved things like Nodhas: Nodhā iva avir akṛta priyāṇi. Nodhas is the name of a merchant, but the word can also be divided into nau, ship and dh(v)as, to sprinkle, to splash. This is what the ship does, notably a sailing ship that can be included in the inscription here. Then it renders nodhā iva, like a splashing ship. Something similar is expected from the bosom. For this it is loved, priya. Avir akṛta is rendered by the five strokes.

That there is an erotic aspect in the ship on the account of its female qualities is not surprising. It is rather unexpected, however, to find it in the Biblical story of the Great Flood. In the introductory chapter the sons of God (beni eloḫim) are said to have married the beautiful daughters of men. It is not said there, from where the

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

sons of God came, but we can infer that they came by ship from the same region, where the greatest floods take place, the Indus Valley. This sort of marriage is against the will of the Jewish god and he knows no other means against it, but to send a huge flood. Hereafter it is no longer possible for the daughters of Israel to indulge in such connections, obviously similar to the sacred prostitution that was admonished by the prophets of the later books of the Old Testament. In the flood story of the Gilgameš epic the erotic aspect is referred to by the reed-house that is also a place for the sacred marriage. And there is the relation of Gilgameš with Siduri, too.

In the end of the epic Gilgameš returns with Uršanabi to his city Uruk. On the way a snake takes away the plant of life called šammu, the Akkadian equivalent of the Soma he has brought up from a deep well on Utnapištim's advice. The well is a synonym for the mortar, in which the Soma was pressed. Both can be rendered by the sign 𒌓. To have found this plant was the greatest achievement of his voyage to his ancestor. The friendship with Uršanabi who stays with him in Uruk makes up for the lost of the plant. In this friendship Akkadian power and Indus Valley spirituality meet. To bring about it was perhaps the main aim of this great piece of literature.[36]

3. Gilgameš and Ištar

(Epic of Gilgameš plate VI)

The investigation of the connections between the epic of Gilgameš and the records of the Indus seals and tablets cannot be finished without dealing with the abusing speech of Gilgameš against the goddess Ištar in the first half of the sixth tablet. After Gilgameš and Enkidu have killed the ogre Ḫuwawa in the forest, Gilgameš washes himself, puts on new clothes and with the tiara on his head he sits down on the throne. Now Ištar invites him to the sacred marriage (VI.i.7-9):

> Come, Gilgameš, be my lover!
> Give me, give me your fullness!
> You shall be my husband and I your wife.

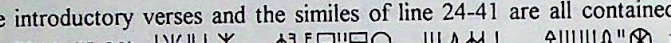
But Gilgameš does not response to her desire, perhaps because he is still intoxicated with his victory or because he prefers his friend Enkidu to the goddess to

[36] H. Frankfort believes, that Gilgameš is depicted on plate XIm sitting together with Utnapištim and the plant of immortality on the ship pooled by Uršanabi. That the situation is not identical to that described in the epic is explained by him with reference to medieval iconography, where "painters would thus bring persons together ... in order to make their representation intelligible" (op. cit. p. 67). This explanation holds good also for the crow sitting on the stern of the boat.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

such an extent, that he is no longer interested in executing his right of the first night even, or maybe that he feels despise for a woman who expresses her desire for him in such plain words, as the goddess does. Besides, the abuse of a god is a general topic in archaic literature, as we know from the book of Job, which has an Akkadian parallel. The humiliation of the god Marduk is part of the ceremony of the sacred marriage. Hence it is not out of place, if the goddess is treated here in a similar way. A suitable form for this abuse is the ironic dissimulation that can easily be derived from the symbolic way of archaic expression.

For establishing a link between the speech of Gilgameš and the pictograms of the Indus script it would be sufficient, if some signs are ironically misused. Thus in the sign the ring around the leg of a man could be interpreted as a pinching shoe, but the introductory verses and the similes of line 24-41 are all contained in the sealing 7064 (K-89):  . For the stories of Dumuzi and Išullânu we find parallels on several other Indus seals.

Gilgameš starts his speech by praising his own power and greatness. After an introduction of five lines dealing with the sacred prostitution follow nine ironic similes:

> What am I to give to you, when I take you in marriage?
> Shall I give oil to you for your body and garments?
> Shall I give bread to you and a soup for your hunger?
> [I have got] food fit for divinity,
> [I have got things] worthy of a king.

This goes along with the logographic reading of the first line of the sealing from Kalibangan that can be read as: This king has food fit for divinity, oil and garments worthy of a king. For the first sign we get king, for the last, which can be interpreted as a sceptre, worthy of a king, the fish can be interpreted as food fit for divinity, the pot-sign as the oil kept in it, and the long strokes as garments. These readings must be taken cum grano salis, of course. The epic goes on (line 30-41):

> [...] Sit down in a corner!
> [...] Clad yourself in a cloak!
> [...] Let take you!
> [You are] like winter-ice, [that makes one slip],
> a back door, that doesn't keep out the wind and bad smells,
> a palace that crushes the heroes to pieces,
> a pit made invisible by a covering [of grass],
> pitch that makes its bearer [dirty],
> a waterskin that makes its bearer [wet],
> limestone by which the walls [are destroyed],
> a jasper seal betraying [its bearer] in a foreign country,
> a shoe that [pinches the foot] of its owner.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

These lines correspond to line 2-4 of the sealing from Kalibangan. The first sign of line 3 can be read as winter-ice on the ground of the homophone surinû, emblem (of the sun), for the second sign we get back-door, for the third wind and bad smells, for the fourth palace, for the last two divine men, heroes; from line 2 we get from left to right the pit, the lump of pitch and the waterskin-carrier, from line 4 read from right to left the wall represented by a pillar, the limestone, dust for destroy, a ring with rays for seal and a stroke for shoe (or sole). Again it must be pointed out that these interpretations have merely the purpose to explain similes used in the Gilgameš epic with the help of Indus signs. There is no parallel for these readings in the Veda. I arrived at them when the phonetic value of the signs was still unknown to me. Even after I could read the signs phonetically it was difficult to find a verse, where all of them occur. Eventually I found I.35.4:

abhīvṛtam kṛśanair viśvarūpaṃ hiraṇyaśamyaṃ yajato bṛhantam
āsthād ratham savitṛ citrabhānuḥ kṛṣṇā rajāṃsi taviṣīṃ dadhānaḥ
The all-shaped car covered with pearls,
the broad one with golden pegs,
the venerable Savitṛ has mounted, shining brightly,
giving his power to the dark spaces.

The explanation of the signs is as follows: For the two strokes and the wheel-sign in the first line we get abhī + vṛtam (from vṛt, turn round), covered with, the fish-sign is equal to kṛśana, pearl, because of the shining quality of the fish, for the mortar-sign we get ir, equal to ar and īr, to move (fast). Viśvarūpam, all-shaped, corresponds to the three strokes that are equal to viśua, and to the lance-sign standing for rūpa, form, that has the same root as rup, break (cf. Latin rumpo). These two signs can also be read as the name of the author of the hymn, Hiraṇyastūpa, having a golden pillar. The second sign of the third line that is treated as a composite number-sign here is equal to āsthād, he has mounted, ratham, car, corresponds to the first sign, savitṛ to the third. Citrabhānuḥ, shining brightly, is equal to the cup- and the man-sign, as anu means man and bha is equal to pā, drink. The first sign of the last line renders kṛṣṇa, dark, as the root kṛṣ means to plough also, rajaṃsi, spaces, is equal to the field-sign, taviṣim, power, effulgence to the jewel-sign, as we know already, dadānaḥ is rhythmically equal to the long and the two short strokes surrounding the jewel-sign.

This reading is in accordance with the purpose of the sealing, which was to protect the contents by calling the sun for help in the darkness. Gilgameš had to replace only Ištar for the sun and turn the good attributes into bad ones. He continues (line 42-57):

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Which lover did you love for ever?
Where is the bird having mounted up to you?
Well, I will name your lovers.
Dumuzi, your youthful lover,
him you have ordained wailing every year.
When you loved the dappled shepherd-bird,
you broke his wings.
Now he sits in the forest crying 'kappi' (my wing).
You loved a lion, perfect in strength,
and digged out seven and seven pits for him.
You loved a horse, famous in battle,
and ordained the spur, the belt and the whip for him.
You decreed for him to run seven double hours
and to drink muddy water,
and for his mother Silili you ordained to weep.

Dumuzi is the central figure of the Sumero-Akkadian rite of the sacred marriage. His special feature is his youth. In the Veda the sun-god is the son and also the lover of the Dawn. His youth is often mentioned in his form of Agni, the sacrificial fire, but the tertium comparationis is always his strength, even when he is called many-coloured, citra-bhānu. The prototype of a wailing lover in the Veda is Purūravas, with whom we have dealt in a previous chapter. Purūravas inaugurates the Vedic sacrifice, but in pursuing Urvaśī he does not set an example that is followed by other kings as Dumuzi does, with whom the Mesopotamian kings identify themselves in the sacred marriage. It seems, that the Sumerian and Akkadian kings wanted to appear unmanly and weak, because they believed this to be a feature of a lover of the goddess Ištar.

It is likely that the sacred marriage and connected myths like Ištar's Descent to the Netherworld were also depicted on Akkadian cylinder seals, though it is still difficult to explain their motifs, the more so as the inscriptions, when read phonetically, contain little more than the names of the scribes or the owners of the seals.

Sometimes the mythological meaning of a motif can be confirmed, however, when the signs are read as logograms. For example, there seems to be a close connection between line 46-52 and seal 377, which according to Boehmer belongs to the group 'martial Ištar'.[37] In the centre of the seal the sun-god emerges from the mount Mašu with his saw and his club. At his right side the god Ea, surrounded by

[37] Op. cit. plate XXXII. For a better photograph of this seal cf. H. Frankfort, pl. XIXa.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

six fishes issuing from his shoulders like the planets ascends the mythical mount. At his left the goddess Ištar stands near a tree followed by a man with bow and arrow and a lion. The man could be Gilgameš. In his hand the god Ea bears the bird Imdugud that is on the verge to attack a bull lying prostrated under the foot of the god. Farther to the right we see a god with two faces who is an attendant of Ea in the New Year festival.[38] The four signs of the seal have been translated as ad-da, dub-sar: Adda, writer.[39] The readings are based on the pictograms liṅga or father for ad, arm for da, tablet for dub and watered tree-garden for sar.[40] This can be translated logographically as: The arm of the father waters the garden of the earth. With regard to the sacred marriage the father may be identical to the male partner of the ceremony, the priest or the king. As we know from the myth of Gilgameš, Enkidu and the Netherworld, the bird Imdugud dwells on a tree in the garden of Inanna. When she wants to make a chair and a bed of its timber, the bird prevents her from hewing the tree down. Gilgameš comes to her help and drives the bird away. As a reward Ištar gives him a drum and a drum-stick made of the wood of the tree, as the epic describes in the 12th plate. But he loses them to the Netherworld, and Enkidu has to descend into it to bring them back.

The descent of the king to the Netherworld was part of the Akkadian New Year festival and Dumuzi is sent down to this place by Inanna because he did not mourn for her whilst she was staying at this place. In the Sumerian version Dumuzi is allowed to stay there only half the year in turn with his sister Geštinanna who is ready to relieve his lot.[41] It is possible that Dumuzi is represented by the calf in the centre of the seal under the feet of the god Ea, because one of his names is amar.utu, calf of the sun.[42]

Though the Akkadian kings executed this ceremony in the conscience that sovereignty has to be based on sacrifice for its justification, Gilgameš lays the responsibility for Dumuzi's death on Ištar, as it is untimely in his eyes and hence not justified. He has forgotten that the goddess herself descended into the Netherworld in order to fight with her sister Ereškigal, the goddess of Death. In this respect his behaviour is similar to that of Purūravas to Urvaśi. Both deny to recognize that the goddess has two aspects, the birth- and the death-giving, the lovely and the 'cruel',

---

[38] For the interpretation of the seal cf. H. Frankfort, op. cit. p. 105.

[39] Cf. D.O. Edzard, op. cit.

[40] Cf. A. Deimel, op. cit.

[41] Cf W.R. Sladek, op. cit.

[42] For a somewhat different explanation cf. H. Frankfurt, op. cit. p. 107.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

the sacrificing. As the bird is an indicator of this cruel aspect, it could have a similar function on the Indus seals.

The motif of the bird is equally rare here as the motif of the ship. On the whole, there have been found only three bird-seals in the Indus Valley so far. They bear the numbers 0007 (M-451), 2780 (M-1390) and 3255 (H-166). There are birds, however, as part of the iconography on the boat-tablet 2828, on tablet 1574 (M-489) together with the motif of a sacred marriage, on tablet 2742 (M-1395) opposite to a fish at the head of a crocodile, on tablet 2752/2753 (M-1428) over a crocodile, on the cylinder seal 2488 (M-418), on the cylinder seal 8028 (Daimabad-4) sitting on the back of a horse and on the cylinder seal 9910* from Western Asia. On this seal it attacks a rhino. Here we shall only discuss seal 3255 and tablet 2780 and 0007, as we have dealt already with the other seals and tablets in the previous chapters.

The bird on the signless seal 3255 is similar to that on the Akkadian seal and on the cylinder seal from Western Asia. As we have already found out in a previous chapter it is a symbol of the Gandharva or of the sun. The cross on the reverse of the seal can be interpreted as the car of the sun and as the dimensions the sun is crossing. The two snake-like lines on both sides of the head of the bird could be hills, but in the context of the Veda they can be explained as heaven and earth.

The bird on tablets 2780 and 0007 looks more like a mountain-cock. This bird is known for its dancing and crying during the pairing-time. 'Kappi' in line 50 of the epic could refer to this behaviour of the bird. We shall deal first with tablet 2780, tablet 0007 shall be discussed later in connection with the Išullânu-episode. On the reverse of tablet 2780 we find the three signs on the top of an elephant that was stamped on the tablet later on. The first sign can be interpreted as the devouring, the last sign as the smiling aspect of the goddess, whose attribute is the elephant, as said in ṚV V.87.3 in regard to the goddess Śrī. The central sign can be read as a plough. Standing between the two aspects of the goddess it can symbolize the bull that ploughs the earth. On the one hand, Dumuzi enjoys the cows, on the other he is sacrificed. As long as he sees the friendly aspect of the goddess, he plays on his flute and dances like a mountain-cock, but when he becomes aware of her devouring aspect, he does not want to submit to the role of the sacrifice and runs weepingly away. In his behaviour he can be compared to Purūravas, who is said to be "a companion of death" in ṚV X.95.18, but who eventually is not sent into the Netherworld like Dumuzi, but ascends to heaven.

There is no counterpart in the Indian tradition for the lovers mentioned after Dumuzi in the epic, the lion and the horse, but we find the motif of the tiger on several Indus seals together with the goddess on or beside a tree. Furthermore, the

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

seven and seven pits are resembling the cakras along the spinal cord. The cakras may become pits, when one is caught by the goddess residing in them. The horse is replaced on the Indus seals by the unicorn. When we translate one of the similar words in line 54 with belt, which is much more advisable than to translate both words alike, we can compare it with ṚV X.10.13. We shall come back to this hymn in connection with the Išullânu-episode. We know nothing about the mother of the horse, Silili, mentioned in line 57. Probably she is a symbol of the goddess too, either of her death- or of her life-giving aspect. Ereškigal weeps for the dead and Demeter weeps for her daughter robbed by the god of Death.

With regard to the double aspect of the goddess we can translate the three signs of tablet 2780 logographically and phonetically as:

gavāṃ janitry [akṛta] pra ketum

The mother of cows has erected her banner.

This goes along with ṚV I.124.5b, a hymn to the Dawn. By her banner, written with the sign of the comb, which can be interpreted as her 'rosy fingers' or as her smile, she destroys the darkness of the night. The first sign stands then for her live-giving aspect as the mother of the cows, the last sign for her life-taking aspect. The plough-sign in the middle corresponds to janitṛ, creator, (pra) akṛta, has erected, to the elephant in the motif also called akra in the Veda.

In I.124.12 birds are mentioned that are said to fly up from their nest in the morning like the lords (nara) who distribute the food. According to the Akkadian mythology the sun distributes the food to the dead. In the Veda the sun assigns the work to all beings (cf. I.124.1). This implies the distribution of the food, as it is said in ṚV III.59.9 in relation to the sun-god Mitra. In ṚV I.124.12 all gods have been assigned this work. These lords may have the form of birds. There is nothing demonic in the birds of the Veda as is the case with the Akkadian Imdugud, but by her banner the Dawn does not only destroy the night, by it the life-span of the seer is diminished as of an ordinary man (cf. I.124.2b). In the goddess Ištar the dark traits are more prominent, as she is a sovereign deity and not only an image of a natural phenomenon, as Uṣas is. As a queen she can act according to her whims, at least she behaves like this in Gilgameš' eyes who says in verse 58 to 63:

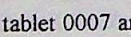
You loved the keeper of the herd,
who ever has heaped up ash-cakes for you,
who daily has slaughtered goats for you.
You have beaten him and turned him into a wolf,
his own herd-boys drive him off now
and the dogs bite him in his thighs.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Line 63 could be an exact rendering of the three signs of the tiger-seal 2527 (cf. the chapter on Purūravas and Urvaśī), if we take the first sign as the pictogram of a thigh and the last as a row of teeth. In ṚV X.95 it is Urvaśī, who behaves according to her whims, as Purūravas believes. She does not turn him into a wolf, however, but uses a relative of this animal as a simile for the character of women in general. When Ištar turns her lover into a wolf, she might have done it, because he had behaved to her as a false lover in her opinion. In her eyes not women, but men are false. Perhaps she wants to expose him to ridicule, too. Gilgameš knows of another case, where the goddess betrayed her lover (line 64-79):

You loved Išullânu, the gardener of your father,
who ever brought you baskets full of dates,
and daily made your table bright.
You raised your eyes at him, went [naked] to him:
My Išullânu, [you said], let us enjoy your vigour!
Stretch out your hand and touch my 'modesty'.
Išullânu said to her: What do you want from me?
Did my mother not bake, did I not eat,
that I should take my food in stench and foulness,
that halfa-grass should be my mattress in the winter?
After hearing what he said,
you have beaten him, you made him a poor one,
made him live amidst his work.
Neither come the liquids up nor go the jars down.
And if you would love me, you would treat me like them.

When we only take the main words, it seems as if they go along with the signs of tablet 0007, whose inscription is identical with that of the tablet 2771 (M-1427). On the reverse of tablet 0007 we find a bird similar to that on tablet 2780. The signs of tablet 0007 are:  . They can be read logographically as tree or gardener (1), akin of heaven (2), baskets, fields (3,4), date-twig (5), fish/to beam (6), eyes (7), man with staff, guardian (8); follow the line: touch the modesty (9/10). This could be translated with regard to the epic as:

The gardener, the kinsman of heaven, whose baskets are full of date(-twig)s, whose fields are bright, is the guardian raising his eyes, stretching out his hand/his organ to the modesty (of the goddess).

Here it is the gardener who desires the goddess as in the Sumerian version of Išullânu. The guardian-sign includes violence even. But we could also translate:

Who rises her eyes to the gardener, the kinsman of heaven with baskets full of dates and bright fields, who shows him her modesty, (is the goddess).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The second verb in line 67 is probably an unusual durative form of alaku, to go, with basic meaning. According to line 68/69 Ištar appears here as the goddess unveiling herself as she is known from the Mesopotamian cylinder seals.[43]

When we look for a hymn with a similar verse in the Veda, we find X.10, a dialogue-hymn of Yama and his sister Yamī. Yamī tries to make Yama consent to an incestuous union. By it she wants him to secure the maintenance of the human race. In later Indian mythology Yama and Yamī are regarded as the first human beings. Yama is also the first mortal and hence the king of Death. According to ṚV X.17.2 Yama and Yamī are the children of Vivasvat, a name of the sun-god, and of Saraṇyū. Like Išullânu Yama is hence a relative of the gods or the sky. The king of Death can also be regarded as a gardener, for according to ṚV X.135.1 he sits "at the tree with beautiful leaves". The *bright fields* of the epic correspond to the meadow of heaven of the Veda. Like Išullânu Yama rejects the importunate Yamī and is cursed in later mythology. In ṚV X.10.13 Yamī only joins him together with an entirely helpless woman who often become the 'fate' of the ascetic man.

Woe, a coward is Yama, this is sure now,
and never I could win his heart or his mind;
certainly another woman will embrace you
like the belt embracing a horse or a creeper a tree.

A sign which could be interpreted as a creeper is found together with a tree at the beginning of the inscription of tablet 0007. It would agree with the Vedic verse when we read it from left to right, but as the main direction is from right to left, we have to look for a Vedic parallel that fulfils this condition. This is the case with the already mentioned verse of ṚV X.135.1 describing the tree of Yama:

yasmin vṛkṣe supalāśe devaiḥ sampibate yamaḥ
At the tree with beautiful leaves
Yama drinks with the gods.

For yasmin vṛkṣe, at the tree, we get the tree-sign with the two curved lines, for supalāśa, beautiful leaves, the two square-signs and the twig-sign, for devais, with the gods, the fish-sign, for Yama the sign of the guardian, for sam, together, the two short strokes, and for pibate, drink, the two last signs: The root pi, to grow, is equal to the long stroke, bate or vate is homophone with vrat, to go. There is no bird in this hymn, but the car without a shaft driving in all directions described in

[43] A similar motif is found in the painting of an urn from the cemetery H of Harappa. Here the goddess stands between two goats holding them by a rope. The Śatapatha Brāhmaṇa mentions two goats or sheep standing near the bed of Urvaśī. On one decor a dog smells the vagina of the left goat. The small Meluḫḫa-dog is a pet of the hierodule (cf. the chapter on Purūravas and Urvaśī).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

X.135.3 can be compared to the car of the Aśvins drawn by flying horses. This could mean that it was a sailing-boat. The geometrical design on the reverse of this tablet that is similar to the pictogram , whose basic values are town (pura) and son (putra), can stand for the town of Yama.

The words of Yama in X.10.12 are worthy of the god of Death, who is also the guardian of the Law. Išullânu's answer to Ištar is similar to Yama's. In his way he declares that a relation with the goddess would be incestuous for him. But Ištar, being a goddess and not his equal, cannot bear up with his words sounding as an insult in her ears. Whereas Yama is a eunuch by his own choice, Išullânu is made one by force. The poor one, dalalum, is similar to the poor in the spirit of the Gospel of Matthew. This interpretation is also confirmed by line 78, where two similes for impotence or castration are given. Gilgameš is deluding himself when he believes that he would have a better fate by rejecting the goddess. Just because of his rejection Išullânu is cursed. Gilgameš cannot escape her revenge. He is punished with the premature and sudden death of Enkidu. At first it makes him lose his mind, but then it leads him to the river Indus. This is a place where the mind can meditate on the cosmic man, the Puruṣa, who is described in ṚV X.90 as time and space and beyond it. It is by his sacrifice that the laws of creation are inaugurated. Having reached this place Gilgameš is beyond suffering and joy. Then he is also beyond the curse of the goddess.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

VIII. THE COSMIC MAN IN PATAÑJALI'S YOGA SŪTRAS

Like other ancient philosophical systems the Yoga Sūtras are based on a mythical view of the world. It differs from the modern view mainly through the conception of the macroanthropos or cosmic man called Puruṣa in ṚV X.90. The explanation of the name in Bṛhad Āraṇyaka Upaniṣad IV.2.1 as "having burnt (uṣ) before (pūrva) creation all what is evil" is a good example for the ancient Indian etymology that does not depend on the root, but on the sound of the word and the idea the seer wants to illustrate by it.

According to ṚV X.90.2 the Puruṣa is everything that is, was and will be, and he is the lord of immortality. Therefore the Puruṣa must have been before, pūrva, anything else. From the explanation of uṣ as "having burnt what is evil" we can learn that evil is something that is burnt up. The fire in which this is done is the primordial austerity or tapas, as we know from ṚV X.190.1. But the word evil or something similar does neither occur in that hymn nor in ṚV X.90.

There are other derivations possible. Thus puru could be explained as 'much' and uṣ as 'shine' from the root vas. Puruṣa would then mean shining much. And when we read the first half of the word as pur/a, town, we would get the translation 'shining in the town'. This word-explanation is meaningless at first sight only. In Bhagavadgītā 5.13 the Puruṣa is compared to the embodied one (dehī) living in the town with nine gates, i.e. the body. By making use of the etymology of shining in the town the Puruṣa can be said to be the entity that illumines the body and notably the mind. The Vedic religion does not use clay idols, but on the ground of the conception of the Puruṣa all gods are idols, especially the god of fire, Agni (cf. chapter I.5).

Like the body of man, the body of the cosmic man is sustained by breathing. The cosmic breath is called prāṇa, vital energy. Inhaling and exhaling correspond to the great cosmic periods of evolution and involution. According to modern science we are now in a period of exhaling, because the universe is expanding. At some unknown future it will turn into the phase of indrawing. Like man the cosmic man can suspend his breathing, but in extension of human possibilities for an endless time. This suspension of the cosmic breath corresponds to the cosmic void. In spite of its vastness the universe is only one quarter of the Puruṣa according to ṚV X.90.3, three quarters are the immortality in heaven. Like the city of the gods and of the netherworld the universe is divided into seven planes corresponding to the seven orbits of the planets and the

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

seven cakras of the subtle body, as the ancients believed in the identity of macro- and microcosmos. Like the planets revolving around an imaginative axis mundi the cakras are arranged along the spinal cord. Cakra means wheel and could be derived from the form of the planets, but inspite of the universal conception the ancients had of the essential identity of macro- and microcosmos, the planets are not mentioned at all in Indian treatises dealing with the cakras.[1] On the other hand we find illustrations of the human body with the respective position of the planets in alchemistic books, but here the cakras are missing.[2] A reason for this mutual negligance could be that the Western mind is more outwardly drawn, the Indian mind more inwardly.

According to the Tantric Saṃhitās the vital energy is sleeping at the foot of the spinal cord in the form of a coiled up snake. It has many names, but mostly it is called Kuṇḍalinī.[3] After the snake has been awakened through meditation or Tantric exercises she climbs up along the inner channel of the spinal cord called Suṣumnā. As long as the mind is drawn to the outward world, the entrance of this channel is blocked. Then all vital energy passes through two other channels called Iḍā and Piṅgalā that cross the Suṣumnā in a spiral of five turns. The junctions are the cakras also called padmas (lotus) or granthas (knots). The cakras are presided over by goddesses according to the Tantric Saṃhitās. They are similar to the five companions of Urvaśī mentioned in ṚV X.95.6. One of them is called Granthinī, the knotty one, perhaps because her hair is bound in a knot. This means that she is identical to the sixth cakra.

The Haṭha Yoga Pradīpikā[4] says in 3.2 that all cakras and granthas are pierced when the Kuṇḍalinī climbs upwards. That means that there is no difference between the two words. But in 2.67 of the same text three knots are stated that are located in the area of the chest, the throat and the eye-brows. They are named after the gods Brahmā, Viṣṇu and Rudra and dealt with in detail in the fourth chapter of the Pradīpikā. It is clear from this treatise that the three granthas are similar to the cakras of the same region, but grantha has negative connotations similar to the five kleśas or obstacles in sūtra II.3.

---

[1] The cakras are dealt with in detail only in Tantric treatises like the Śiva- and Gheraṇḍa Saṃhitā. Both have been published with an English translation of Ch. Vasu, Delhi 1979 and 1975 respectively.

[2] Cf. O.M. Hinze, Tantra Vidya, Freiburg 1983, p. 53. The illustration there has been taken from J.G. Gichtel, Theosophia Practica, Paris 1897.

[3] Cf. Śiva Saṃhitā V.81.

[4] The text was published with translation into English by P. Sinh, Delhi [2]1975.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The two lateral channels correspond to sun and moon, signifying not the homo- here, but the male and the female energy. By the rise of the Kuṇḍalinī the le at transcends the opposites. Then the universe dissolves into the cosmic void calle Nirvāṇa by the Buddhists and in Gītā 2.72 and 5.24-26 or the whole (pūrṇa) in Bṛhad Āraṇyaka Upaniṣad V.1.1:

This is the whole, that is the whole,
from the whole the whole evolves;
when the whole is taken from the whole,
the whole still remains as the whole.

The void and the whole are abstract ideas. The Puruṣa can be seen in its personal form only by his own grace as described in the 11th chapter of the Gītā or by the yogī whose Kuṇḍalinī has reached the highest cakra.

A yogī sitting between two snakes that can be identified with Iḍā and Piṅgalā is depicted on tablet 2774 (M-453). Its inscription can be read logographically as the Upaniṣadic verse just quoted: The first, the fourth and the last sign can be interpreted as ideograms for pūrṇa, whole, the first because it can be interpreted as the area of a town, pura, the fourth because it is similar to a circle, the last because it stands for all-comprehensiveness. The two long strokes of the fifth sign can be a simile for vastness or voidness and the two short strokes of the second sign as this or that. The third sign, the fish, renders evolves, as its root añj, to bend, is similar to the body and the movements of this animal.

The concrete image of the Puruṣa is older than the abstract philosophical description of the Upaniṣad. It took humanity some thousand years to elaborate abstract thinking. This is also illustrated by the development of writing from pictograms over ideograms and syllabic morphems to letters. In the beginning of writing was the image though it often has a geometric form that can be regarded as the seed of abstract thinking. The Puruṣa-hymn has retained the oldest image of the cosmic man, therefore we can expect to find here the phonetic value of the inscription of tablet 2774. Indeed there is the corresponding verse X.90.1cd that we have come across already in the first chapter:

sa bhūmiṃ viśvato vṛtvā 'tyatiṣṭhad daśa aṅgulam
Enclosing the earth from all sides
the Puruṣa goes beyond it by ten finger's width.

Sa, he, is equal to the yogī in the motif, for bhūmiṃ viśvato, the earth from all sides, we get the first sign. The fish- or bird-sign and the two strokes are equal to vṛ-tvā, enclosing, vṛ is homophone with vi, bird, tvā means two. For atyatiṣṭhad, he

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

goes beyond, we get the two circles representing the sky over the earth. Daśa, ten, is rhythmically equivalent to the two long strokes, aṅgula, finger, is expressed by the cup-sign that can also have this meaning.

As the Puruṣa is born from the female principle called Virāj and the Virāj from the Puruṣa, he is both male and female, but in Yoga Sūtra II.23-25 Patañjali mentions only the personal god in its male form (īśvara) as a means for attaining the highest stage of samādhi. Patañjali would not have made any objections, however, if this īśvara would have taken the form of a concrete image, as it is found nowadays everywhere in Indian temples and houses, for he knew certainly that even the philosophic man cannot dispense with them.

The Kuṇḍalinī, however, is not mentioned in the Sūtras at all, as she is obviously too mythical to fit in a philosophic treatise. But sun and moon, which are equal to Iḍā and Piṅgalā in the Tantric Saṃhitās, and the pole-star, which is equal to the last stage of the Kuṇḍalinī, are mentioned in the third chapter that deals with the acquisition of super-human powers. In III.26,27 Patañjali says, that by concentrating on the sun the yogī acquires knowledge of the universe, by concentrating on the moon knowledge of the arrangement of the stars, on the pole-star knowledge of their movements. The word for star is tārā here, which can also mean planet. Arrangement of the stars would then refer to the houses of the zodiac visited by the moon according to Indian astrology, surely not to the sun-systems and galaxies of the universe as I.K. Taimni maintains.[5]

When speaking of the movement of the stars, Patañjali must mean the planets, as the constellations or houses are formed by fixed stars. Sun, moon and the planets are mainly used as scientific entities by Patañjali and not as mythological symbols as in the Tantric Saṃhitās, but he also makes use of the astrological language. This is quite natural, as astronomy at that time was not yet separated from astrology.

The word cakra is used by Patañjali only once, but he refers to three more cakras by mentioning their respective place in the body. By concentrating on the region of the highest cakra, the light in the middle of the head and beings with extraordinary powers are seen (III.32). In sūtra III.51 he warns against invitations of such higher beings, because they create pride and attachment. This refers especially to female beings. In the Śiva Saṃhitā, however, such acquaintances are a proof that the yogī has attained his aim, since female beings are aspects of the Kuṇḍalinī.

---

[5] Cf. The Science of Yoga, Madras 1961. This is also clear from the commentaries. Cf. E.H. Woods, The Yoga-System of Patañjali, Delhi 1983.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In sūtra III.29 Patañjali mentions the navel-cakra. By concentration there[illegible]'s homo-[illegible]le at acquires knowledge of the structure of the body. This is not meant in the sense modern science, but in regard to the medical knowledge of that time as expounded in the Āyur-Veda.

In Gichtel's alchemistic treatise just mentioned the planet Venus is affiliated with the third cakra. It occupies this place with regard to the sequence of the planets starting with Saturn. Otherwise Western astrology affiliates Venus with the fifth cakra and the moon with the third, but when the Venus is regarded as the star of the mother-goddess her affiliation with the third cakra is quite reasonable. The moon, too, is an aspect or symbol of the goddess, and hence it can also be affiliated with the third cakra. In verse 13 of the Puruṣa-hymn the moon is said to have been born from the mind and the sun from the eyes of the cosmic man. The eyes and the mind belong to the region of the sixth cakra, the super-mind to the seventh. Here sun and moon are again personifications of the male and female energies. After all, Western astrology and Patañjali have the same basis, though they contradict each other in relation to the details.

In the following two sūtras III.30 and 31 Patañjali mentions the pit of the throat together with the kūrma-nāḍī, the fibre of kūrma. Kūrma means tortoise. The kūrma-nāḍi may be associated with the fifth cakra, because the thyroid gland has been named after the tortoise on account of its form. Patañjali adds, that by concentrating on the pit of the throat hunger and thirst vanish and stability of the body is achieved. That these things are very important in meditation goes without saying. Especially the trembling of the body is an obstacle for concentration (cf. sūtra I.31). In Gītā 2.58 the tortoise is mentioned as a simile for the steadfast man. When the gods and the demons churn the milk-ocean the tortoise serves as the fundament of the churning stick. Through this function it is connected with the first cakra. Another supporter, namely of the four quarters, is the elephant, which is also associated with the fifth cakra in Tantric treatises.

According to the Purāṇas the ṛṣi Kaśyapa, whose name means tortoise, is the father of gods, demons and men. The goddess of wisdom and language, Vāc, can be regarded as his consort. Language is formed at the fifth cakra. In Western astrology it is affiliated with the fifth cakra, too, but an account of Gichtel's sequence of the planets Mars occupies this place. Mars is equal to Indra in Indian mythology. As the king of the gods Indra rides on an elephant. Hence his association with the fifth cakra is not unjustified.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In the Tantric Saṃhitās this cakra is called viśuddha, which means pureness. This name can be explained by the association of this cakra with the element ether and by the mental purity achieved on this plane on account of the absence of carnal desires like hunger and thirst, including low sexual desires. In sūtra II 38 Patañjali declares that by sexual abstinence male energy (vīrya) is obtained. This is but another word for steadfastness. In the Ṛg-Veda the process that leads to sexual abstinence is called ūrdhva-retas, drawing the (male) energy upwards. This is exactly the way the Kuṇḍalinī takes in meditation. Without ūrdhvaretas the receptacle of the spiritual energy (puṇya) becomes leaky, as it were. Living without conserving the spiritual energy is like carrying water in a pot that has a hole, as H.P. Dvivedi explains.[6] Sri Ramakrishna is reported to have said in this respect:[7]

A man controlling the seminal fluid for twelve years develops a special power. He grows a new inner nerve called the nerve of memory. Through that nerve he remembers all, he understands all. Loss of semen impairs the strength. But it does not injure one, if one loses it in dream. That semen one gets from food. What remains after nocturnal discharge is enough. But one must not know a woman. The semen that remains after nocturnal discharge is very 'refined'.

He remembers all, he understands all agrees with Vyāsa's and Vācaspati-Miśra's commentaries on this sūtra,[8] but the exemption of nocturnal discharge does not solve the problem. Not only because of the hygienic implications, a man who dreams of women cannot have a strong inclination towards an ascetic life. Besides, what does Ramakrishna mean with *not to know a woman?* This Hebrew expression has crept from the Old Testament into Greek and modern languages of the West. To know a woman meant in the Old Testament to ascertain that she was still a virgin.[9] Did Ramakrishna mean that a man must not deflorate a woman, except she is his wife? This was the rule in Israel in the time of the Old Testament. In the Ṛg-Veda defloration was deemed a 'dangerous thing' and reserved to the Brahmin, who was regarded as "being fit for receiving the bridal garment" (ṚV X.85.34). Under this circumstances it may be better not to marry at all, which would be a dood decision in the eyes of ascetics like Ramakrishna and Jesus, but if it is more than a word that a man remembers all through keeping continence, will he then not remember his former lives and find his former wives again? How has he to behave against them? It is not to be expected that all of them accept a role like Sarada

---

[6] Op. cit. p. 101. Cf. ṚV X.101.8.

[7] Cf. The Gospel of Sri Ramakrishna, Madras 1969, p. 362.

[8] Cf. J.H. Woods, op. cit., p. 187.

[9] Cf. W. Gesenius, Handwörterbuch über das Alte Testament, Berlin 1962.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Devi, Ramakrishna's wife. Instead of flying away from them or blame them for their carnal desires, the Tantric way of practising ūrdhvaretas could give an excellent means for solving his difficulties without impeding his spiritual growth to the yogī. This may not come into question for those Eastern adepts, who had only homosexual relations or a relation to a prostitute in former lives like Socrates or Jesus. At any rate, the injunction of rules, whether Eastern or Western, has never been of any help for spiritual growth. This is also the teaching of the Gītā in 2.52,53. Most of these rules are based on fear. It is useless, however, to try to abolish them from profane reasons, as the feministic movement does, as this only creates new bondages like the new heads of the hydra growing up from the severed.

The Yoga Sūtras do not give any advice for achieving ūrdhvaretas. Prāṇāyāma and āsanas that doubtless have a stabilizing influence on the mind and on the inner secretion are mentioned in detail only in the Tantric Saṃhitās. Abstinence is mainly a question of philosophy. In this respect we read in Bṛhad Āraṇyaka Upaniṣad VI.4.3 that the brahmin should look upon the lap of his wife as the sacrificial mound, the vedi, when practising intercourse. Its Sanskrit equivalent is adhopahāsa, literally 'smile downwards' (to the region of a woman below the navel). This is a much better word than to know a woman, as it is free from violent connotations. Obviously the symbolic view of looking on a woman can even be helpful for keeping continence, whereas it can lead to endless suffering to look upon her as an obstacle to spiritual growth, as the ancient and the modern Vedantin do.

The Tantric Saṃhitās and the Pradīpikā enjoin special exercises for the purpose of retaining the seed, which are, however, like other exercises in these treatises not useful for the average man or woman. There are better Chinese exercises, and it is reported that they guarantee a long life, when applied correctly.[10]

Whether practicable or not, there is no doubt that these exercises are very old and it seems likely that they were also part of the tradition of the Indus Valley, where the ceremony of the sacred marriage was probably carried out in the Great Bath. Parallels between the Indus civilization and Mesopotamian sacred marriage were pointed out already by D.D. Kosambi.[11] He believes that these exercises were taught by priestesses similar to the Apsaras in the Veda. The most renowned among them was Urvaśi. These rites reappear in the erotic sculptures on the walls of some medieval Indian temples. It is to be appreciated that sexual life is not excluded from art and religion, but it is obvious from the stories of sages like

---

[10] Cf. M. Chia, Taoist Secrets of Love, Cultivating Male Sex Energy, New York 1984. There is a similar book for women.

[11] Op. cit. (1992), p. 71.

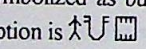
CC-0. In Public Domain. Funding by IKS-MoE

 Digitized by eGangotri

Agastya, Viśvāmitra and Vibhaṇḍaka, Ṛsyaśṛṅga's father, that the retention of the seed is as difficult as the suppression of the movements of the mind. If ūrdhvaretas does not work at once, the woman cannot be held responsible for it, as Purūravas tried to do. If there is something like responsibility in love affairs, it should not be used as a means for suppressing or disciplining a woman, but as a mutual agreement not to use any violence.

According to modern medicine the retention of the seed is poisonous for the body. Probably it is not more poisonous that the normal food taken regardless of its results by many people. On the other hand, it does not seem very reasonable to expect realization of the truth from a sexual ritual. Even if a man is able to retain his seed for a certain time during sexual intercourse, he may not find the expected or promised results. There is everywhere a difference between before and afterwards, but who will tell him that in advance and if there is one, will he believe him or her? Purūravas did not.

One may ask, why it is so difficult to practise continence. According to the Indian tradition, Indra fears that the ascetic becomes more powerful than he himself, and therefore he sends his Apsaras to seduce him. But the ascetic man is interested in the realization of the truth and not in becoming a second Indra. Heaven is a trifle for him. It is obvious, however, that the natural laws of procreation have been arranged in such a way that man is held on a lower level of life than the gods, for otherwise the human race could not survive on its present level of evolution. But there must be some exceptions. For them the philosophy and practise of Yoga and Tantra have been evolved.

According to a Tantric teaching there are three classes of adepts, the paśu or cattle-type as the lowest, the vīra or hero-type in the middle and the divya or divine man as the highest. They are symbolized as bull, tiger and unicorn on the three-sided tablet 2762 (M-468). Its inscription is  It can be translated according to ṚV X.190.1ab:

ṛtaṃ ca satyaṃ cā_bīddhāt tapaso 'dhyajāyat
Law and Truth have been born
from the inflamed austerity.

The two signs of the first side, the fish and the lance, are equal to ṛta and satya, law and truth, as the seer represented by the fish keeps up the order like the priest. Truth is equal to uprightness that is symbolized by the second sign. The two ca, and, need not be written here, as they are expressed already by the position of the two signs apart from the other signs, but they can also be affiliated to the triangle on the top of the fish-sign. For abhīddhāt, inflamed, we get the four signs of the second side. The short stroke is equal to a, bhid means to split, to cleave, which is

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

expressed by the pictogram. Dhāt has to be read as daha + at here. Daha is homophone with dasa, demon, that can be seen in the pictogram, the second syllable at means to go. On the ground of the Upaniṣadic etymology quoted in the beginning, dasa could be explained as the evil that is burnt (by tapas). Tapas, austerity, is equal to the first sign of the third side. It is homophone with apas, sacred work. For adhi, over, we get the cup-sign, as ādhi means receptacle, ajāyat, have been born, is equal to the man-sign.

The three animals of the tablet can be identified with ṛta (the bull), satya (the unicorn) and tapas (the tiger). Satya, truth, is achieved when the energy of the tiger is changed into that of the bull. It is perhaps for this reason that this hymn is recommended in the Mahābhārata to somebody, who has lost his seed in sleep through passion.[12] It is significant that the words satya and ṛta occur also in the first verse of the marriage-hymn, ṚV X.85.1:

By the Truth the earth is set up,
by the sun the sky is set up,
by the Law the gods exist
and the Soma is placed at the sky.

This means that the sacred marriage is in accordance with tapas and that Tantric exercises which are a form of the sacred marriage, no doubt, are not opposed to it. Indeed, Tantra is as old as the Ṛg-Veda.

Patañjali mentions one more cakra, the fourth, in sūtra III.34. By concentrating on this cakra one achieves knowledge of the mind. The place of the mind is the head, but in order to get knowledge of it the thoughts must be directed to the heart. The heart resides equally in the midst of the body as the sun in the midst of the planetary system. The planet that corresponds to the heart is therefore, in Western and Eastern astrology alike, the sun. The fourth cakra is called anāhata in Śiva Saṃhitā V.83. This means 'not beaten'. It refers to the beat of the heart that is itself not beaten, but works out of its own free will. Herein it is equal to the cosmic man described as the One in ṚV X.129.2:

There was neither death nor life in those days,
nor the distinguishing signs of day and night;
breathless breathed by its own will the One,
apart from it there was nothing else.

The One is also equal to the sun, mostly called Savitṛ, the instigator, as the eye and the heart of the creator.

---

[12] Mahābhārata XII.34.26. Cf. J.J. Meyer, Sexual Life in Ancient India, New Delhi 1989, p. 260.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

To sum up we can say that Patañjali is very reluctant in regard to the cakras and the planets and that he is totally silent about the Kuṇḍalinī, whereas in the scientifically educated West it is the Kuṇḍalinī and the cakras that find the greatest interest nowadays. One of the reasons hereof might be, that the Western man and woman, feeling dried up by the emptiness of imageless abstract thinking taught in schools and universities, is looking for something more concrete that might give him a hold in an inanimical world.

Patañjali being himself a scientific man, though not in the sense of a modern scientist, can meet with this demand only partially. Seeing the hubbub now made in the West with the cakras and Tantra, Patañjali's reserve in regard to these things can only be applauded. Obviously he is not interested in the symbolism of the Kuṇḍalinī and the cakras nor in the planes and planetary houses of the universe, but in expounding how the highest samādhi can be achieved. At his time science had a different outlook than today. Many of the problems we are facing today have come about by modern science. Hence it does not seem reasonable to look for a solution of these problems in the teachings of the ancients, but Patañjali is an exception to a certain extent, as his explanations have even been used for developing computer technics. He was also at pains to warn against the dangers of super-human powers that are now acquired in another way by modern scientists, often without any scruples in regard to the results.

Patañjali's warning against the seductions of these powers may also have been caused by the fear of the great goddess, to whom they belong. Patañjali enjoins merely a male god to meditate on, perhaps also because he did not want to point out that the sources of the science of Yoga are in the Indus Valley, where the goddess was worshipped, too. By the suppression of the female part of our mind, however, the Puruṣa who is male and female eludes our full understanding. The yogī cannot realize his totality by suppressing his female half. The yoga of Patañjali must hence be re-examined under the premises he has set for it himself. Then it could be helpful indeed in bringing about a new harmony not only inside, but also outside in the relation of man and woman. Perhaps this is the greatest requirement for the modern time. In this harmony a new approach to the Tantric forms of exercise could be included on the ground of the tradition of the Indus Valley without the sensation mongering and the desire for money that is characteristic for the Western world. Harmony means literally 'put together'. We arrive at it by putting the sherds together that are called arma in the Veda, the sherds that have remained from great civilizations like that of the Indus Valley.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

IX. CHESS AS A COSMIC DIAGRAM

In his commentary on aṭ-Ṭogra'i's Lāmīyat al 'Aǧam the poet and biographer Ṣalāḥaddin aṣ-Ṣafadi († 1363) writes that the game of chess (Arabic šaṭranǧ) was invented by the Indian Sessa ibn Dahir and not by the famous Arabian chess-player al-Sūlī, as it is generally believed, and he continues that chess was played formerly according to the rules set up by the Persian king Ardšir ibn Babeq who had divided the chessboard into 12 squares according to the months of the year and used 30 pieces according to the days of the month.[1] This game of chess was played with dice, whose opposite eyes amounted always to seven, the number of the planets, i.e. one was opposite six, two opposite five, three opposite four. The die decided, which piece the player had to move.

Aṣ-Ṣafadi points out that the die transmitted the decision and determination of God. There was, however, enough room left for an ingenious player to move the stones in such a way that he could overcome his opponent, no matter how the die had fallen. Aṣ-Ṣafadi adds that the cosmic interpretation of the game was taught by the followers of al-Ašari (a philosopher who lived in the 10th century). He then refers to Šeiḫ ibn Tamimaḥ, who had told him that chess with dice (the Persian šaṭranǧ as he thinks) is better than the Indian chess without dice, because the latter lacked the decision and predestination (of God).

In the next sentence, however, he says, that the šaṭranǧ invented by Sessa was valued higher than the other (the Persian šaṭranǧ) by the wise men of that time. He does not give any reason to explain this, but the lexicographer Ibn Ḫallikān, who lived about 50 years earlier than aṣ-Ṣafadi, mentions in his vita of al-Sūlī that the Indian king Śehrām, to whom Sessa had shown his invention, preferred it to anything else he knew, because it was a means for studying war, for establishing religion, for increasing the prosperity of the country and for training the mind.[2] Both Arabian authors report that the king was so pleased with the invention, that he offered a boon to Sessa. Sessa asked for the amount of wheat which is obtained when one corn, put on the first square of the chessboard, is continually duplicated till the 64th square.

---

[1] The Arabian text together with a Latin translation was published by the mathematician J. Wallis in his Opera Mathematics I, Oxford 1695, p. 159 (reprint Hildesheim 1972). For a biography of aṣ-Ṣafadi cf. C. Bockelmann, Geschichte der arabischen Literatur, Weimar 1898, I, p. 247, II, p. 31,32.

[2] Cf. J. Wallis, op. cit. p. 163.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The king felt almost insulted for being asked for such a trifle, and he enjoined Sessa to ask for something more valuable. But Sessa did not want anything else. Eventually the king gave orders to his mathematicians to calculate the sum and to deliver the amount to Sessa. Some time later they informed him, that it would not be in his power to fulfil Sessa's desire, as the amount of wheat he was asking for, was more than the wheat of the whole world. After they had explained the matter to the king, he admired Sessa still more. At the end of his treatise aṣ-Ṣafadi explains how easy it is to calculate this sum with the help of the Indian ciphers and he closes the chapter with the remark that the Indians are said to excel in the world by three things: The book of Kalila and Damna (the Pañcatantra of Viṣṇuśarma), the game of šaṭranǧ and the new ciphers.[3]

We can learn from this commentary firstly that India was held in high esteem in the Arabian world at that time and likewise in the previous centuries, for the Pañcatantra was translated into Persian in the sixth century.[4] Secondly we are informed of an earlier chess game invented by the Persian king Ard(a)šir. The name is similar to Sanskrit ṛta-kṣatra and to Greek Xerxes. Ardašir, the son of Babeq or Papak, lived at the beginning of the 3rd century. He was the founder of the Sassanide dynasty and made Zoroastrianism the religion of the state.[5] The game that he invented was played with dice (a die for each player) and could be interpreted as an image of the universe and of human life. The basic line of its board was divided into 12 squares as in the courier game, which was still played in the 17th century, and it had 30 (different) stones. We arrive at this number, when we add two stones to the Indian catur-aṅga-set plus two additional stones, which might have been placed in front of the the lines of two of the opponents.

The name Sessa ibn Dahir has a historical background, too. Dahir or Dāhar was the name of the king of Sindh, who was defeated by the Omayyads in the year 712.[6] He had a son called Jaisingh, whose name may have been changed into Sessa by the Arabian writers. It may also be identical to Sanskrit śeṣa, the name of the

---

[3] He did not mention the gum arabicum that had been imported by Arabian traders from India already since the time of the great Egyptian dynasties.

[4] Cf. J. Hertel, op. cit. (1970), p. 20; R.C. Bell, Board and Table Games, Oxford 1969, p. 57.

[5] Cf. D.H. Teuffen, Die östliche Welt, Baden-Baden 1962, p. 416.

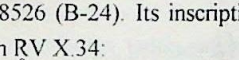
[6] Cf. R.C. Majumdar, Northern India during AD 650-750, in: History and Culture of the Indian People, vol. II, Bombay 1954, p. 164.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

snake, on which Viṣṇu rests after the dissolution of the world. Dāhar is the same as Hindī dohar, second. Dāhar was the second son. The Omayyads took the game with them to Baghdad. Jaisingh may also have told them the story of the king Śehrām, whose name can be explained as šaḫ Rām, king Rāma. He can be identified with the mythical king Rāma, the prototype of all Indian kings, or with king Candragupta, who won Sindh back from the Sakas in the 4th century.[7] Aṣ-Ṣafadi's explanation of the word šaṭranġ is wrong, however. It is not of Persian origin and did not mean composed of six members (ṣaṣ + [ṭr]anġ) as the number of the pieces in modern chess made him believe, but it is based on the Indian word catur-aṅga. Catur-aṅga refers to the four members of the Indian army at the time of Alexander the Great, elephants, chariots, horses and infantry, or to the four kings of the game. There was no queen originally.

But catur-aṅga chess is older even than this. The eight squares on the basic line, the zoomorphic symbolism of the gamesmen and their arrangement in the form of a swastika make it likely that the game was known already in the Indus Valley. Dice have been found in Mohenjo Daro and in Lothal together with conic stones which look quite similar to the later Indian catur-aṅga chessmen[8] and it was in this area that the Arabs became acquainted with the game. H. Rosenfeld has refuted already that chess with dice was invented later than chess without dice.[9]

Two men playing dice or chess with dice are probably to be found on the lower register of tablet 8526 (B-24). Its inscription  agrees with verse 9cd of the dice-hymn ṚV X.34:

divyā aṅgarī iriṇe nyuptāḥ śītāḥ santo hṛdayaṃ nirdahanti
The heavenly charcoals (of the dice) thrown in the channel
burn the heart though they are cool.

For divyā, heavenly, we get the two curved lines, for aṅgarī, charcoals, the man-sign being homophone with aṅga, (having a) member. Iriṇe, in the channel, is identical to the sign for woman, nyupta, thrown, to the warrior-sign, being homophone with gupta, guarded. For śītāḥ, cold, we get the following single curved line

---

[7] Cf. M. Edwardes, Illustrierte Geschichte Indiens, München 1961, p. 83.

[8] Cf. J. Marshall, op. cit., pl. XIII, XCII, CLIII. M. thinks it "quite possible that dice were used in conjunction with board-games" (p. 552).

[9] Cf. Die Beziehung der europäischen Spielkarten zum Orient und zum Ursachach, Archiv für Kulturgeschichte 42, 1960, p. 24. Among the followers of this theory is P. Thieme (op. cit. vol. 2, p. 425). He observes that dice were not mentioned in the earliest accounts of chess. But this is again an argumentum ex silentio, as we have come across it already in regard to the words 'writer' and 'writing' in the Veda (cf. the chapter on the Indus script and the Ṛg-Veda).

CC-0. In Public Domain. Funding by IKS-MoE

 Digitized by eGangotri

as it is homophone with sītā, furrow. Santo is equal to the curved line at the end. For hṛdayam, heart, we get the identical pictogram, for nirdahanta, burn, the step-sign, as it is homophone with nṛt, to dance. The complete verse is contained in the motifless seal 1471 (M-331), whose last four signs are identical to those of the inscription of tablet 8526. Verse 6a of this hymn is contained in the inscription of the bull-seal 1311 (M-1225) : Sabhām eti kitavaḥ pṛcchamāno - to the gambling-hall goes the gambler challenging. The player is rendered by five strokes. When five eyes of the die are thrown the king or the pawn has to be moved in catur-aṅga,[10] both are equivalent to the player.

In the Vedic hymn only dice made of the vibhītaka-nut are mentioned. They had no eyes, but dice with eyes were certainly known to the Vedic poets, too, as the nuts are said to have the same effect as the Soma found in Muñjavat, the Vedic writing for Mohenjo Daro. The dice-board is called a channel written by the sign for woman, as it is similar to the sacrificial mound or vedi. In the Mahābhārata the dice and the chess-stones are compared to the army, the dice- and the chessboard to the battle-field.[11] The four players of the catur-aṅga chess, two of whom are allied, can also be compared to the two priests and the sacrificer and his wife sitting at the vedi, though its form is not a square as that of the chessboard.[12] The four kings are in agreement with the political situation of that time, two kings ruled in the Indus Valley, one in Harappa, one in Mohenjo Daro, and two in Mesopotamia, one in Akkad, one in Ninive.

According to the Indian tradition chess with dice has either come from Kaśmir or from Sri Lanka,[13] which was ruled at that time by the Rakṣasa king Ravaṇa. Kaśmir is very near to the Indus Valley and the Rakṣasas could be descendants of the Indus people. The position and form of the figures of catur-aṅga are explained by Raghunandana in the 16th century as in the following diagram:[14]

---

[10] Cf. W. Jones, On the Indian Game of Chess, Asiatic Researches, Calcutta 1788, 1790, p 162.

[11] Cf. K. de Vreese, The Game of Dice in Ancient India (The Vibhīthaka Game), Orientalia Neerlandica, Leiden 1948, p. 353.

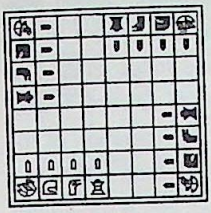
[12] The vedi appears as a sign on seal 5076 from Chanhu Daro that we have discussed in the chapter on Indus seals and tablets with composite animals.

[13] Cf. W. Jones, op. cit., p. 160.

[14] Raghunandana explained the rules of chess in his Smṛtitattva, an adaptation of the Caturaṅgadīpika of M. Śulapāni living in the 15th century. Cf. S.Y. Wakankar, A Survey of Sanskrit Works on the Game of Chess, Journal of the Oriental Institute 33, Baroda 1986. The diagram was taken from E.B Székely, Das Spiel des Asha, Frankfurt 1981, p. 120. (The Essence Book of Asha - Journey to the Cosmic Ocean, Costa Rica 1978).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri



Székely explains the symbolism of the game on the basis of the teaching of Zoroaster as the armies of Ahura Mazda and Ahriman. This is justified, since the game was brought to the West through a Zoroastrian king, but his identification of the officer chessmen with "cosmic powers", the pawns with "natural powers" is rather arbitrary.

The gamesmen of catur-aṅga chess are arranged from right to left in the same direction as the signs of the Indus script. The piece next to the king is an elephant represented by its trunk, then follows a horse with its head resting on its fore-legs, the last one is a ship.[15] All these gamesmen can be regarded as vehicles or ministers of the king, but the elephant is the most dignified. He represents the governor or general and is the fore-runner of the queen in modern chess that was not necessary in catur-aṅga. Indeed, she is somewhat out of place on a battle-field.[16] Moreover, the piece of the king has female features. The cross that we find on his head today is much older than the Christian symbol. It represents the sun and the form of his body is equivalent to the vedi that is also represented by the chessboard as a whole. Nowadays we may prefer the horse to the elephant on account of its speed. The horse has been replaced by the unicorn on the Indus seals. The unicorn and the elephant are the only animals which are on a par with the lion.[17] In catur-aṅga and also in modern chess the horse is of lesser importance. On account of its outward appearance in Raghunandana's diagram it could also be a hare. Some seals found in Harappa that are carved in the shape of this animal are almost of the same form as this chess-piece, tablets 3421 (H-333) and 3425 (H-335) for instance. On tablet 3425 the two signs are written on the body of the animal. They are identical to the two signs of the centaur-seal 7040 (K-50) that we have discussed already in chapter III,2. The motifs of the hare and the centaur are related hence and it is quite probable, that the original form of the horse in catur-aṅga was a centaur.

The last figure, the ship, is not part of the four-membered Indian army, but it is of great importance in the Indus Valley. Later on the horse-drawn chariot became

---

[15] A terracotta in the form of an elephant's trunk and a horse-head have been found in Lothal. Cf. S.R. Rao (1991), pl. CXXX.

[16] Except in the case of the Amazons, where the queen replaces the king. The word Amazon is derived from Sanskrit ama-janī, violent woman, by the way.

[17] Cf. D. Schlingloff, op. cit. p. 53.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

more important than the ship and took the place of the elephant, which was transferred to the place of the ship.[18] The horse-drawn chariot is a symbol of the superiority of the later Aryans over the urban population of the Indus cities. The exchange and replacement of the pieces is a deviation from the ancient cosmic order, however, and makes a philosophical and psychological interpretation of the game more difficult. Nowadays the chessmen seem to be only profane actors in a profane game, but chess could not be used as a simile for human life, if the figures had no cosmic and psychological background. This was seen already by the Arabian philosophers, but if the game is from India, the explanation must of course be somewhat different from that given by them.

Thus, instead of the planets that do not play an important role in the ancient Indian philosophy the five elements must be taken for comparison. They are contained in the 25 tattvas of the Sāṃkhya system referred to in Gītā 7.4:

> Earth, water, fire and air,
> ether, mind, intellect and ego-sense -
> in this way my Prakṛti
> is divided into eight parts.

These elements are not identical to the eight officers or the pawns of modern chess, but they could be related to the lines of the chessboard. Eight is one third of the 24 tattvas of the Sāṃkhya, the 25th, the Puruṣa, is separate. We have already pointed out that the chess-officers were originally arranged according to dignity. The most dignified officer, the elephant or unicorn, is most adequate to represent the intellect, the ship must then represent the mind. In modern chess mind and intellect have changed their places: The mind in the form of the car dominates the intellect. For the horse or centaur remains the ego-sense, which is quite appropriate to it, because the ego is proud like a horse. The zik-zak movement of the piece could have been borrowed from the hare. This animal is known for its sexual appetite, which is also a feature of the centaur and the ego. Though the hare is out

[18] For the revirement of the chessmen cf. H.J. Maßmann, Geschichte des mittelalterlichen Schachspiels, Quedlinburg 1839 (reprint Leipzig 1983), p.35-39. H. Rosenfeld, op. cit. p. 27, explains the ship as the result of the Bengalic environment. But catur-aṅga was not invented in Bengal. The Persian name of this piece, rokh, English rook, could be derived, however, from Bengalī rōkh, tenacity, an attribute of this piece. G. Wahl thinks it possible, that the Persian name could mean unicorn and derives it from Sanskrit ratha (cf. Der Geist und die Geschichte des Schachspiels, Halle 1798, p. 190,196), but tha cannot become kha, except through a mistake in reading. Not in the Devanāgarī, but in the Bengalī script, tha and kha are very similar. On p. 192 Wahl explains the piece as a camel or dromedar, the ship of the desert. This is quite near to the centaur.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

of place on a battle-field, which the chess-board represents, it is quite suitable for the cosmic field behind it that is called the field of dharma in Gītā 1.1. On the other hand, the horse is known for its readiness to sacrifice itself and this quality is also found in the ego.

In the enumeration of Gītā 7.4 only the five gross elements of the Sāṃkhya are mentioned. They correspond to the five senses of perception, whereas the subtle elements (the tanmatras of the Sāṃkhya) correspond to the motoric senses, as we might call them. In chess, both groups are symbolized by the pawns. As queen and king are represented by one figure in ancient Indian chess it seems that there are only four pawns instead of five in one set, but when we count the king as two figures we get five pawns here, too. The elements and the senses can now be arranged according to consistency. The ether, to which ear and language belong, agrees with the pawn of the male aspect of the king, the air and feeling and grasping with the pawn of the female aspect of the king, the fire and seeing and going with that of the elephant, water and tasting and generating with that of the horse or centaur, the earth and smelling and secreting with that of the ship.

Elements and senses with mind, intellect and egoty form the 'lower nature'. It is different from the 'higher nature'. Beyond both is the Puruṣa or cosmic man, identified with Lord Kṛṣṇa himself in Gītā 7.5,6:

> This is my lower Prakṛti, another than this
> should be realized as my higher Prakṛti;
> this is the life-force, o hero,
> by it this world is supported.
> This (higher Prakṛti) is the womb of all beings,
> thereof you can be sure,
> and likewise am I the origin
> and the dissolution of the whole world.

The commentaries differ a great deal with regard to the meaning of the 'life-force' or jīva-bhūta, literally what has become life, but with the help of the chessmen it is quite easy to find an equivalent for it, which is appropriate to the meaning of the Gītā. The life-force is the female aspect of the Puruṣa called Aditi and Virāj in ṚV X.90.5 and X.72.4 and equal to the female aspect of the king. Through Sessa's invention it became the general, and reappeared as the queen in modern chess.[19] The king was always the witness, like the primordial spirit described in ṚV

[19] According to Bell, op. cit. p. 59, the general was placed in front of the lines and moved one square forward and backward. In catur-aṅga the elephant had already the capacity to move an unlimited number of squares in all directions like the queen today.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

X.129.7 and Gītā 9.10. The role of the general after Sessa's invention is similar to that of the Prakṛti in the Sāṃkhya system of philosophy, but this is merely be accidental.

Sessa did not want to help the spirit to become free from the bondage of nature, he brought it even more under its sway. His invention was so charming, however, that it deserved the highest reward. He made a joke even of the king's generosity, which reveals again his mental superiority, but the king did not lose his temper. Sessa not only introduced the general, but he also removed the dice, and formed two battle-lines of the four lines of catur-aṅga. In this way he totally changed the aim of the game, which was formerly centered on winning an empire, while today the players only have to try to put the opponent's king in check-mate, which is equal in life to killing him. In catur-aṅga a king could either be killed or be captured and return to the battle-field with the help of the allied king, in modern chess the game ends with check-mate. But as aṣ-Ṣafadi reports, the removal of the dice was deemed a great advantage in the eyes of the Arabian players of the time. It is also in accordance with the laws of Manu, who enjoins the king in IX.225 to banish the player of dice from the town. W. Jones remarks in this connection that Manu's prohibition did not extend to catur-aṅga played with dice, as it was "openly taught by ancient and modern brahmins".[20]

Although Sessa's invention was a great improvement in the opinion of the king of that time and is in our opinion as well, he did something as blameworthy as the snake in Paradise. That snake was cursed because it offered man the opportunity to become wise as God, while Sessa induced humanity to give up the gods that manifest their will through the dice and to depend solely on their own intellect. But he was neither cursed nor punished, neither by a god nor by a king, he was rewarded and praised. Nowadays we realize more and more that the present he made us is quite similar to the box of Pandora. Moreover, his invention was instrumental in making humanity forget that there is something behind the screen of the world called the cosmic man or Puruṣa in ancient India. It is different from the rational conception of God in monotheistic religions.

Sessa could not remove the chessboard itself, however, he could only teach mankind to make another use of it, just as modern technology makes another use of the long-known invention of the wheel. This was not the introduction of spokes - they can be found on early Indus pottery already -, but firstly the use of horses instead of oxen, and then of motor-power instead of horse-power. Sessa's invention could not change the original symbolic value of the chessboard that can be compared to a yantra in the sense of a diagram.

---

[20] *Cf. op. cit. p. 165.*

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

In the Ṛg-Veda a yantra is a machine, a vehicle or a thread. In ṚV I.34.1 it is the thread in the clothes of the Aśvins. Hence yantras could also be woven. Accordingly the chessboard-design is found on clothes and on pottery. It is significant that the Veda mentions the yantra together with the Aśvins who also have the meaning of day and night, represented in the white and black colours of the 64 fields and the chessmen. Besides, the Aśvins are in close relation to the Dawn, who is one of the Vedic equivalents of the Great Goddess, the life-force of the Gītā. Kṛṣṇa says in Gītā 18.61 to Arjuna:

> The Lord dwelling in the heart
> of all beings, Arjuna,
> moves all beings by his māyā,
> as if they were mounted on a yantra.

If the beings are regarded as puppets, the yantra is the string, through which they are moved, and the Lord is the player, but normally Indian puppets are mounted on sticks as in the Chinese and Indonesian phantasmagoria. Hence it is more likely that yantra means diagram here, and the diagram, on which figures are mounted and moved like puppets, is the chessboard. Of course, we do not like to look upon ourselves as chessmen, on the contrary, we prefer to believe that we are like gods. This we do on account of the capacity of our mind to imagine several movements in advance, or a sequence of movements, by which the opponent is put in checkmate.

It is possible to play the game without knowing anything about the symbolic meaning of the game and the figures, one does not even have to bother oneself about it. But a philosophic mind wants to know what is behind the symbolic world and what is the aim of a diagram like chess. In this regard Kṛṣṇa says in Gītā 7.7:

> There is nothing higher
> than me, o acquirer of wealth!
> On me all things are strung
> like a heap of pearls on a thread.

According to the Gītā the aim in life is to realize the thread going through the hole of the pearls. Only then can we feel the hand of the Lord moving our steps. Similarly, it was the aim of catur-aṅga to realize the swastika-structure of the diagram of the chessboard as a manifestation of the Puruṣa. As soon as we have realized the string of the pearls or the structure of the diagram, we get the pearls on the thread and the victory of the game. We really become 'acquirer of wealth', as Arjuna is called here. If we do not find the string of the inner meaning of the game of the world, we are merely figures on the chessboard moved by an indiscernible fate, still more, when we play it without dice, though the player does not realize this. It is mainly the ego with its feeling of attraction and rejection and its pride of being like God that prevents us from finding the higher reality of the

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

string or of the swastika whose two bars can be explained as male and female or as good and evil.[21]

To sum up we could say that Sessa's main contribution to the development and education of the human mind lies in the removal of predestination. He was successful in making man believe that he himself is the master of his fortune. In the same way māyā tricks man into believing that he is the doer in life. Really, we do not expect that a game will lead us beyond illusion, though we suffer over and over again, when we are on the side of the loser. Even cheating the opponent is part of the game. Herein chess is quite in agreement with many stories of the Pañcatantra, and our enjoyment as spectator or listener is even enhanced, when truth and virtue are not on the side of the winner. We can learn from this, as the Pañcatantra says in the introduction. The negative aspect of chess is indicated also in the Buddhist story of a deceitful king, whose chessboard split up in the middle, whereupon the king fell into the abyss of the earth, which opened up under him as in an earthquake. The story is depicted on the stūpa of Barhut (100 ante).[22]

But the support the game offers to the shrewd and the wicked together with the removal of divine predestination may also explain, why there is nowadays no famous Arabian and only one famous Indian player. Chess in its modern form was not very successful in its motherland nor in the land that brought it to the West. But ethnology and psychology have found out recently that the trickster is also an image of God, provided he knows what is behind his tricks. Sessa seems to have known that. He has revealed his true nature by asking for a reward impossible to fulfil. It is this intuitive element contained in chess as in mathematics, that gives a divine character to his invention.

---

[21] For the swastika as a symbol of the Puruṣa and the sun cf. the third chapter and my paper on the Meaning of the Swastika on Indus Seals and Tablets. The similarity between the chess-board and the Puruṣa has been rightly perceived by S. Levitt, but he did not pay heed to the Indus civilization at all. (Cf. Chess - Its South Asian Origin and Meaning, Annals of the Bhandakar Research Institute, Poona 1993, p. 539).

[22] For the story and the picture of the stūpa cf. H. Rosenfeld, op. cit. p. 29,30.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

X. THE DEVELOPMENT OF THE BRĀHMĪ AND THE TAMIL SCRIPT

The Brāhmī is the first Indian script after the Indus script. Its oldest remnants are found on stone-edicts of the Buddhist emperor Aśoka who ruled in the third century ante our era. The language of the edicts is mostly Prākṛt or Pāli, however, and it is not very reasonable to assume that the Brāhmī script was invented for the purpose of writing Buddhist messages or for any language other than Sanskrit at all, the more so as she was named after the creator Brahmā. It is more likely that Aśoka made only use of the script that was known already for several centuries.[1] This can also be inferred from the fact, that there are a lot of variants in the letters of the edicts without a definite historical development. In several cases, notably in that of the letter ta, we find the same form in the 1st century after our era and in the 3rd century before, and in the 2nd century ante the letter is similar to that of the Gupta script dating from the 3rd century of our era.[2]

In the course of the excavations at Mohenjo Daro four sherds have been found that belong to the Kuṣān period according to J. Marshall.[3] It is not exactly known, at what time the Kuṣāns, whose homeland was in Central Asia, came to India for the first time, but probably they ruled in the second century of our era.[4] Like the Sassanides in Persia the Kuṣān kings promoted Zoroastrianism, but they were supporters of Buddhism and of Śivaism also. Under the rule of Kaniṣka the Mahāyāna Buddhism was inaugurated. The openness of the Kuṣāns to all religions is reflected in the motifs and monograms of their coins.[5]

A coin of Kaniṣka II who was contemporaneous with the Sassanides deserves special attention, as it can be read as a bilingual. On this coin we find the Brāhmī

---

[1] Cf. H. Haarmann, op. cit. p. 524.

[2] Cf. G. Bühler, 17 Tafeln zur indischen Paläographie, Straßburg 1896, pl. II.

[3] Op. cit. p. 127.

[4] Cf. M. Edwardes, op. cit. The three Kuṣān kings of the Great Dynasty must have lived before the founder of the Sassanide empire, because otherwise they would not have been able to usurp the throne.

[5] The coins of the first Kuṣān king do not show Sassanide influence (cf. Göbl, op.cit. vol. III, pl.1, 1-3). Göbl's argumentation for dating the Great Kuṣān dynasty to 231-330 (op. cit. vol II, p. 269-301) are not convincing, however, as he does not recognize the religious and political facts. The Constantin medaillon with the Persian goddess Ardoxšo, that he regards as the main proof for his theory, can be a reprint of an earlier stamp.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

letter kha above the monogram of the triratna.[6] When this monogram is read as the Vedic niṣka for jewel and put together with the Brāhmī letter, we get the name of the king. Kha, as in khan, lord, is the Mongolian rendering of the initial letter of his name. Niṣka is already used in the Veda for denoting the breast-ornament of Rudra-Śiva and as an equivalent for a golden coin probably used as an amulet. That the Kuṣān kings regarded themselves as incarnations of Śiva, is obvious from the motif of many of their coins, where they depict themselves as this god or where an image of the god standing before his bull is depicted on the reverse.[7]

The Mahāyāna Buddhism is a synthesis of Hindu and popular beliefs with the teaching of the Buddha. In this time we find the first images of a standing or sitting Buddha,[8] which became the characteristic of the style of Gandhāra henceforward.[9] Kaniṣka distributed not only coins with the motif of the Buddha and of Śiva with his bull, he also wrote a poem in Sanskrit.[10] This is another proof of his endeavour to live in agreement with the Indian tradition. His attitude may have been induced by Alexander's attempt to reconcile the Greeks with the Persians.[11] Hence we can expect that inscriptions from the Kuṣān-period reflect the manifoldness of the religious life of that time.

Marshall believed that the four sherds with Brāhmī inscriptions he found in Mohenjo Daro contain nothing but names. His translation is in accordance with this presumption. In one case he admits that the inscription could not be deciphered with certainty and gives no translation at all. But in the other cases the translation is no less uncertain and based only on a few letters. The transcription may not be correct either. But if we abandon his unfruitful assumption, we arrive at reasonable translations, though they are not entirely free from ambiguity. But this is a well-known trait of the Indian scriptures from the very beginning. One inscription can even be related to the Bhagavadgītā.

---

[6] Cf. Göbl. op. cit. vol. III, pl. 1,13. The triratna consists of three pearls and the footprint of Nandi, Śiva's bull.

[7] Cf. Göbl. op. cit. vol. III, pl. 1.

[8] Cf. M.L. Carter, Petroglyphs in Chilas II, in: A. Gail/G. Mevissen, op. cit. p. 349. C. gives the first century as the date of a Kaniṣka-coin with the motif and the name of the Buddha and the monogram of the Persian god Pharo (effulgence). This is certainly too early.

[9] Cf. H. Goetz, Indien, Baden-Baden 1960.

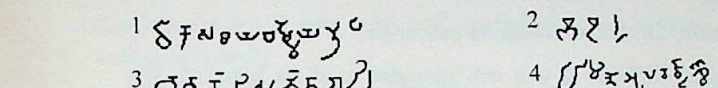
[10] Cf. Edwardes, op. cit. p. 75.

[11] Cf. F. Altheim, Zarathustra und Alexander, Frankfurt 1960.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

As I have no access to the original sherds, I can only give the inscriptions as published by Marshall on plate XC,1-4 of his excavation report. They have to be read from left to right. The language is Sanskrit, but the endings could also have been taken from Prākṛt, as was the rule in the time of the Mahāyāna Buddhism.[12]



1 Dvikāla-deya dharmmya-puṃsā.

Most of the signs are uncertain here, especially the first and the last two. The first sign could be ḍva + i, which can become dvi, the fourth sign I read with Marshall as 'de'. That the following three letters are to be read as dharmmya is sure. The last sign, which I read as sa, is broken off. The translation of this reading would be: At two times (morning and evening) must be given by the lawful man. This reminds of Gītā 17.20. It could have been written on the pot of a man, who wanted to follow this injunction. Translating only two words of the inscription Marshall renders it as "the gift (deyadharmma) of - the name is missing."[13] Taken as a compound deyadharma means 'the duty of giving' in Buddhist literature according to Monier-Williams.[14] It does not make any sense in this connection.

2 Of this inscription only two or perhaps three letters have remained, the rest is obliterated. The first letter is bha like the first letter of the third inscription, but as it has two additional strokes it should be pronounced as bhe. The second letter is ḍa. On account of two additional strokes it should be read as ḍe. The third letter is probable na as the third letter of the third inscription. Hence we get bheḍena, (given) through Beḍa. Beḍa is a name, which means ram literally. Marshall translates bhaṭata, Pāli for mendicant, without taking notice of the additional strokes.

3 Tata-nandi (bhata-nandi) satata-khādako [bhavet/bhavisyati].

The first two letters are repeated in the second half, the fourth letter is identical to the last but one, the last one is ka, only the horizontal line is missing. The seventh letter looks like Devanāgarī ga, but it is kha + a. The fifth letter is doubtless sa. The translation is then: The joy of the father (the son) or Bhatanandi (who is fond of a good meal, bhatta) may always be an eater (may always have enough to eat).

---

[12] Cf. M. Mayrhofer, Handbuch des Pali, Heidelberg 1951, p. 13.

[13] Op. cit. p. 317.

[14] Cf. A Sanskrit-English Dictionary, Delhi 1990 (reprint).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Khādaka means debtor also. For this meaning we would get the variant: Bhatanandi will always be (your) debtor. Marshall reads the first letter as bha and is satisfied with translating the first four letters, which he renders as "bhatanaṃdi, either the donor or the owner of the vessel".

4 Raramanidoha-cañcumān. Or: Rādhāmanidoha-cañcumān.

This inscription is the most difficult. It was not translated at all by Marshall. The first letter has perhaps been duplicated for intensification, the third letter is most probably identical with the last but one and the fourth with the last. The fifth letter is probably da + o. The ligature is most likely ñca. This renders: Versed in milking of women or cows. The pot belonged perhaps to a farmer, who was famous for his women and his cows that are often compared to women. Here it may have been done in an ironical way. For the alternative reading we get: Famous through the yielding of the gem of Rārā. Rārā can be changed into Rādhā. The gem of Rādhā may be Kṛṣṇa's diamond. The whole inscription may refer to Kṛṣṇa himself.

Obviously two inscriptions had no religious purpose, but it is also clear that they did not contain names only. There is certainly a religious purpose in the first, perhaps in the fourth inscription, too, which is quite similar to that of the Indus seals. We can infer herefrom that the religious function of the Brāhmī diminishes in the course of time, but it is not totally lost. Otherwise it did not deserve the name of the god Brahmā. The similarity of the Brāhmī and the Arameic alphabet can be explained by their development from the same source, the Indus script.[15] This is not in contradiction to the historical fact that the Phoenicians invented the first letter-script and that this script was used for commercial activities. Furthermore, the letters of the Devanāgarī have been arranged according to the cakras, the subtle centres of the body, in Tantric textes,[16] and Tantra has its origin in the Indus Valley religion, too, as is evident from several tablets with sexual motifs.[17] The line that we find on top of the Devanāgarī letters can also be explained through its derivation from the Indus script that was read from bottom to top.

I shall now introduce a list of the Brāhmī letters together with a key-word related to a sign of the Indus script. The employ of the first letter of a word for the alphabet is called acrophony. The key-words are not fixed. There are other words

---

[15] This was supposed by S. Langdon already. Cf. The Indus Script, in: J. Marshall, op. cit., p. 433. Certainly there were some intermediate links between the Indus script and the Brāhmī, but the variations are solely on the side of the Brāhmī, the Indus script remained almost constant throughout the centuries (cf. chapter I.6).

[16] Cf. J. Woodroffe, The Garland of Letters, Pondicherry [9]1989.

[17] Cf. the chapter on Indus seals and tablets with anthropomorphic motifs.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

equally suitable for being used as prototypes. The signs of the Brāhmī and their numbers have been taken from Bühler's list. In case of missing numbers a suitable sign could not be found in the Indus script. These letters are very few, however. Mostly they are cerebrals, occurring very seldom at the beginning of a word in Sanskrit. As a rule only a part of the Indus-sign is adopted and frequently it is written invertedly.

No.	Brāhmī	Key-word	Translation	Indus-Sign	Notes
1	a	ari	(bow)man		
2	i	indu	drops (of Soma)		
5	u	u = vā	and		
7	e	eta	gazelle		horn
8	o	ojas	energy		(flash/thunderbolt)
9	ka	karma	work		
10	kha	khan	dig		(digging-stick)
11	ga	gam	go		
12	gha	gharma	kettle		
13	ca	candra	moon		
14	cha	chad	cover		
15	ja	jāya/jnāna	woman/wisdom		
19	ṭha	ṭhakkura	lord		(eye of lordship)
22	ṇa	na	not		
23	ta	tanu	body/offspring		
24	ṭha	(ra)tha	car		
25	da	dīpa	lamp		
26	dha	dhanus	bow		
27	na	na	not		
28	pa	patra/pada	cup/foot		
30	ba	bandha	deposit		
31	bha	bhṛ	carry		
32	ma	makara	dolphin		
33	ya	yama	twin		
34	ra	rad	scratch		
35	la	liṅga	sign/genital		
36	va	vana	wood/tree		
37	śa	śaru	arrow		
39	sa	sarpa	snake		
40	ha	hara	Śiva		

CC-0. In Public Domain. Funding by IKS-MoE

 Digitized by eGangotri

The Brāhmī alphabet has no relation to the zodiac as the Greek.[18] The order of the consonants and vowels, which are recorded separately, depends only on the place of articulation. Most of the signs are purely geometrical. The letter a is explained as a derivation of the Phoenician sign by Monier-Williams.[19] In the Semitic languages it stands for alpu, bull, but there is no word for bull in Sanskrit that begins with an a. If we take aśva, horse, instead, as I proposed earlier, the horns are missing. Hence it is more advisable to affiliate it to the man-sign. One of the words for man in Sanskrit is ari with the adjective form arya. It seems to be related to the Greek name Orion who is identified with Brahmā or Prajāpati by the Indian astrologers. It is quite natural to begin the alphabet with a sign that refers to its inventor. In this way the Brāhmī script can be dated back into the same hoary past as the Veda. The man-sign does not simply denote man in the Indus script, but the cosmic man also, the Puruṣa, who is identical to the primordial sacrifice. Hence it can also be symbolized by a bull, which is the sacrificial animal par excellence. In the Greek alphabet it has become the letter K, which can be affiliated to the centaur, kentaur in Greek, which is another symbol of the primordial man.[20]

The sign for a is written as in the Devanāgarī script, which was invented in the 7th century after our era. At the same time the sign for the mystic syllable (spelled OM; written AUM) must have been developed, which is a symbol of the Puruṣa, too, as it is explained in the Māṇḍūkya Upaniṣad.[21] The underlying pictogram of this sign is a tree in horizontal position. The tree is compared to language in the Veda and the Gītā as expounded in the preface of this book. Like the syllable OM it consists of three parts, the crown, the stem and the root. The fourth part or the 'unspoken' language is indicated by the anunāsika, the nasalized ma. It could be explained as the eye of the fish, whose form has been made use of in the letter ma, or as a drop of Soma falling into a vessel or a womb. The process of speaking can be compared to the sexual act and to creation: In the beginning was the Word. The process of meditation is the inversion of the creative process. To attain this aim the Gītā enjoins in 15.3,4 to cut the tree of language off at its root.

> The shape of this tree cannot be perceived here,
> it has neither beginning nor end nor permanence;
> this deep-rooted aśvattha tree one should cut off
> with the sharp knife of non-attachment

---

[18] Cf. the chapter on seals and tablets with anthropomorphic motifs.

[19] Op. cit. p. xxvii.

[20] Cf. the chapter on seals and tablets with anthropomorphic motifs.

[21] Cf. J. Woodroffe, op. cit. p. 228.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

and then go to that highest place
from where, when it is reached, one never returns,
meditating on the original Puruṣa,
through whom this world was manifested of yore.

The cutting of the tree is not a cruel act, on the contrary, creation in general and the tree of language in particular is supported by those who are not attached to it, whose work consists in non-working, as the Gītā formulates in the 4th chapter. Writing is an activity that is best suited for carrying out the teaching of the Gītā into practise. That is the reason, why the Devanāgarī and the Tamil script were both invented in the 7th century, in a time of reviving Hinduism. But whereas the Devanāgarī claims divine origin, nothing of this sort is reported of the Tamil script, it has not even a name. It is almost unanimously accepted nowadays, however, that the Sanskrit-script like that of Tamil and all other North and South Indian languages were derived from the Brāhmī.[22] In the Tamil script the acrophonic method is not applicable, because several consonants do not occur at the beginning at all. Tamil is ornamental in structure like the South Indian art and hence more focused on the end of the word and to extensions by suffixes.[23] But the letters, consonants as well as vowels, can be arranged according to a symbolic method of classification entirely independent of their alphabetic order. We arrive then at the following pattern:

	Tamil letters	Indus-sign	Brāhmī	Devanāgarī
1. ka	க ங ச த ந	⋈	+	क
2. pa	ட ப ம ய ர ழ	∪	∪	प
3. ṇa	ண ன ற ள ஜ	≣	E	ण
4. va	ஞ ல வ ஊ எ ஏ	♆	♁	व
5. u/o	அ ஆ இ ஒ	ʃ	ʅ	उ

According to the symbolic value of the Indus pictograms the first group is identical to the jaws, the second to the cavern of the mouth, the third to the teeth, the fourth to the tongue and the fifth to the skull. As the sound of the vowels is formed here the skull is identical to the element ether. Likewise the other four groups can be affiliated to the other four elements: the jaws to the earth, the cavern of the mouth to the waters, the teeth to the fire and the tongue to the air, as it moves in the air of the cavern of the mouth. The tongue is also a symbol of fire in the Veda and in correspondence to this 'pavana' in Sanskrit means air as well as fire.

---

[22] Cf. H. Haarmann, op. cit. p. 523.

[23] Cf. P. Jothimuththu, A Guide to Tamil, Madras 1965.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

The five classes can also be divided into male and female: The first and the third class are female, the second is male, the fifth belongs to both sexes. Hereby it becomes obvious that the Tamil script represents the whole cosmos like the Devanāgarī and the Brāhmī. That the Devanāgarī is estimated as higher than other Indian scripts is equally unjustified as the demand of the North Indians for supremacy over the South Indians. By this demand they only disclose that they did not understand the teaching of the Gītā.

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

BIBLIOGRAPHY

Allchin, F.R.
The Legacy of the Indus Civilization, in: G. Possehl, South Asian Archaeology Studies, Oxford 1992

Allchin, B. and F.R.
The Birth of Indian Civilization, Harmondsworth 1968

Altheim, F.
Zarathustra und Alexander, Frankfurt 1960

Atre, Sh
Lady of Beasts - The Harappan Goddess, Puratattva 16,1986

Bell, R.C.
Board and Table Games, Oxford 1969

Bhargava, P.L.
Vedic Religion and Culture, New Delhi 1994

Bhartrhari,
Poems, ed. B. S. Miller, London 1967

Bhattacharji, S.
The Indian Theogony, Cambridge 1970

Bockelmann, C.
Geschichte der arabischen Literatur, Weimar 1898

Boehmer, R.M.
Die Entwicklung der Glyptik während der Akkad-Zeit, Berlin 1965

Borger, R.
Babylonisch-Assyrische Lesestücke, Rom 1979
Assyrisch-Babylonische Zeichenliste, Neukirchen-Vlyn 1978

Brooks, R./Wakankar, V.S.
Stone Age Painting in India, London 1976.

Buber, M.
Die Sprache der Botschaft, München 1964

Bühler, G.
Indische Paläographie, Straßburg 1896

Buren van, E.D.,
The Sacred Marriage in Early Times in Mesopotamia, Orientalia 13,1944

Carter, M.L.
Petroglyphs at Chilas II. Evidence for a pre-iconic phase of Buddhist art in Gandhara, in: A. Gail/G. Mevissen, South Asian Archaeology 1991

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Charpentier, J.
Die Suparṇasage, Leipzig 1920
Chia, M.
Taoists Secrets of Love. New York 1984
Dales, G.F.
New Inscriptions from Mohenjodaro,
Kramer Anniversary Volume, Neukirchen 1976
Dandekar, R.N.
Harappan Bibliography, Poona 1987
Vedic Mythological Tracts, Delhi 1979
Deimel, A.
Sumerisches Lexikon I, Rom 1947
Deppert, J.
Rudras Geburt, Wiesbaden 1977
Dumézil, G.
Le problème des Centaures, Paris 1929
During-Caspers, E.C.L.
Another Face of the Indus Valley Magico-Religious System,
in: A. Gail/G. Mevissen, South Asian Archaeology 1991, Stuttgart 1993
Dvivedi, H.P.
Jivema śarada śatam, in: Hindi Gadya Padya Samgraha, Calcutta 1960
Edwardes, W.
Geschichte Indiens (History of India), München 1961
Edzard, D.O.
Die Inschriften der akkadischen Rollsiegel, AfO XXII (1968/69)
Eggeling, J.
Sacred Books of the East, Oxford 1882-1900
Falck, H.
Quellen des Pañcatantra, Wiesbaden 1978
Soma I and II, Bulletin of the School of Oriental and African Studies 52, 1989
Falkenstein, A.
Das Sumerische, Handbuch der Orientalistik, Leiden 1959
Der Mythos von Inannas Gang zur Unterwelt, Festschrift W. Caskel, Leiden 1968
Fleet, J.F.
The Kaliyuga Era of B.C. 3102, JRAS 1911

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Franke-Vogt, Ute
Die Glyptik aus Mohenjo-Daro, Mainz 1991

Frankfort, H.
Cylinder Seals, London 1937

Frawley, D.
Wisdom of the Ancient Seers, Delhi 1994

Gadd, C.J.
Seals of Ancient Indian Style found at Ur,
Proceedings of the British Academy, London 1932

Gail, A.
On the Beginning of Figurative Representation in Indian Art,
in: A.Gail/G. Mevissen, South Asian Archaeology 1991, Stuttgart 1993

Geldner, K.F.
Der Rig-Veda, Massachussetts 1957

Geldner, K.F./Pischel, R.
Vedische Studien I, Stuttgart 1889

Gesenius, Wilhelm
Handwörterbuch über das Alte Testament, Berlin 1962

Gheraṇḍa Saṃhitā
with English translation by R.B.S. Chandra Vasu, Delhi 1975

Göbl, Robert
Dokumente zur Geschichte der iranischen Hunnen in Baktrien und Indien,
Wiesbaden 1967

Götz, H.
Indien, Fünf Jahrtausende indischer Kunst, Baden-Baden 1960

Gonda, J.
The so-called secular, humorous and satirical hymns of the Ṛg-Veda,
in: Orientalia Neerlandica, Leiden 1948
Vedic Literature, Wiesbaden 1975

Grassmann, H.
Wörterbuch zum Rig-Veda Wiesbaden 51976

Gundel, H.G.
Der alte Vordere Orient, in: R. Elze/K. Repgen, Studienbuch Geschichte,Stuttgart 1974

Haarmann, H.
Universalgeschichte der Schrift, Frankfurt 1990

Haṭha Yoga Pradīpikā
with English translation by P.Sinh, Delhi ^{2}1975

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Heidel, M.
The Meaning of Mummu in Akkadian literature, JNES VII 1948
Heimpel, W.
Das untere Meer, ZA 77 (1987)
Tierbilder in der sumerischen Literatur, Rom 1968
Herer, J.
Hanf, Frankfurt 1993
Hertel, J.
Rathaspṛś oder rathaspṛh, Indogermanische Forschungen XXXI
Tantrākhyāyika, Darmstadt ²1970
Hillebrandt, A.
Das Altindische Neu- und Vollmondsopfer, Jena 1879
Vedische Mythologie, reprint Hildesheim 1965
Hiltebeitel, A.
The so-called Proto-Śiva Seal from Mohenjo Daro, Anthropos 73,1978
Rāma and Gilgameš, History of Religions 19,1980
Hinze, O.M.,
Tantra Vidya, Freiburg 1983
Hoffmann, K.
Der Injunktiv im Ṛg-Veda, Heidelberg 1967
Jacobi, H.
Über das Alter des Rig-Veda, Kleine Schriften, Wiesbaden 1970
Jacobsen, T.
The Treasures of Darkness, New Haven 1976
Jansen, M.
Die Indus-Kultur, Köln 1986
Non-contemporaneity of the contemporaneous in the Indus Culture,
in: G. Possehl, South Asian Archaeology Studies, Oxford 1992
Janssen, H.P.M.
On the Origin and Development of the so-called Lajjā Gaurī
in: A. Gail/G. Mevissen, South Asian Archaeology 1991, Stuttgart 1993
Jothimuththu, P.
A Guide to Tamil, Madras 1965
Jones, W.
On the Indian Game of Chess, Asiatic Researches, Calcutta 1788, 1790
Joshi, J.P./Parpola, A.
Corpus of Indus Seals and Inscriptions I, Helsinki 1987

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Keel, O.
Das Hohelied, Zürich 1986

Keith, A.B.
Rig-Veda Brahmanas, New Delhi ^{3}1981

Keith, A.B./Macdonell, A.
Vedic Index of Names and Subjects, London 1912

Kenoyer, J.K. (ed.)
From Sumer to Meluḫḫa, Madison 1994

Kenoyer, J.K./Meadow, R.H.
Harappa excavations 1993: The city wall and inscribed materials
in: A. Parpola/K. Koskikallio, South Asian Archaeology, Helsinki 1994

Kjærum, P.
Failaka/Dilmun, The Second Millenium Settlements, Aarhus 1983

Kosambi, D.D.
Ancient India, New York 1965
Myth and Reality, Bombay ^{3}1992

Koskenniemi, S./Parpola, A./S.
A Concordance to the Texts in the Indus Script, Helsinki 1973

Kramrisch, S.
Indische Kunst, Köln 1965

Kubitscheck, W.
Grundriß der antiken Zeitrechnung, München 1927

Lahiri, A.K.
Vedic Vṛtra, Delhi 1984

Lal, B.B.
Antecedents of the Signs used in the Indus Script,
in: G. Possehl, South Asian Archaeology Studies, Oxford 1992

Langdon, S.
The Indus Script, in: J. Marshall, Mohenjodaro and the Indus Civilization,
London 1931

Lengjel, L.
Das geheime Wissen der Kelten, Freiburg 21981

Levi, S.
La Doctrine du Sacrifice dans les Brahmana, Paris 1966

Levitt, S.
Chess - Its South Asian Origin and Meaning,
Annals of the Bhandakar Research Institute, Poona 1993

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Macdonnell, A.
Vedic Mythology, Straßburg 1898, reprint New Delhi 1981
Mackay, E.J.H.
Further Excavations at Mohenjo Dharo, New Delhi 1937
Chanhu Dharo Excavations, New Haven 1934
Majumdar, R.C.
Northern India during AD 650-750,
in: The History and Culture of the Indian People, Vol. II, Bombay ^{2}1962
Mahadevan, I.
Recent Advances in the Study of the Indus Script, Purātattva 9, 1973
The Indus Script, Bombay 1977
The Sacred Filter Standard Facing the Unicorn,
in: A. Parpola/K. Koskikallio, South Asian Archaeology, Helsinki 1994
Marshall, J. (ed.)
Mohenjodaro and the Indus Civilization, London 1931
Maßmann, H.J.
Geschichte des mittelalterlichen Schachspiels,
Quedlinburg 1839 (reprint Leipzig 1983)
Mayrhofer, M.
Kurzgefaßtes Wörterbuch des Altindischen, Heidelberg 1963
Handbuch des Pāli, Heidelberg 1951
Meyer, J.J.
Trilogie altindischer Mächte und Feste der Vegetation, Zürich 1937
Misra, S.S.
The Aryan Problem, Delhi 1992
Mode, H.
Das Frühe Indien, Stuttgart 1959
Monier-Williams, M.
A Sanskrit-English Dictionary, Delhi 1990 (reprint)
Moreau, J.
Die Welt der Kelten, Suttgart 1958
Nissen, H.J.
Frühe Hochkulturen im Nahen und Mittleren Osten,
in: Vergessene Städte am Indus, Aachen 1987
O'Flaherty, W.D.
Woman, Androgynes and Other Mythical Beasts, Chicago/London 1980

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Oppenheim, A.L.
Mesopotamian Mythology II, Orientalia 4,1948

Parpola, A.
Decipherment of the Proto-Dravidian Inscriptions of the Indus Civilization, Copenhagen 1969
The Sky-Garment, Helsinki 1985
Deciphering the Indus Script, Cambridge 1994

Parpola, A/Shah, S.G.M.
Corpus of Indus Seals and Inscriptions II, Helsinki 1991

Pathak, P.V.
The Lady of Beasts or the Lord of Beast, Purātattva 21, 1990

Pierwszy, T.
Słownik Języka Polskiego, Warszawa 1978

Porada, E.
Alt-Iran, Die Kunst in vorislamischer Zeit, Baden-Baden 1962

Possehl, G. (ed.)
South Asian Archaeology Studies, Oxford 1992

Pusalkar, D.
History and Culture of the Indian People, Bombay ^{4}1965
Ṛg-Veda and Harappan Culture, in: Mélanges d'Indianism, Paris 1968

Rau, W.
Zur vedischen Altertumskunde, Mainz 1983

Ranke-Graves, R.
Griechische Mythologie, Hamburg 1960

Rao, S.R.
Dawn and Devolution of the Indus Civilization, New Delhi 1991
Lothal and the Indus Civilization, London 1973

Richter-Ushanas, E.
Der Fünfte Veda, Bremen 1991 (with abridged English version)
Die Dreigestalt des Seins und ihr androgyner Ursprung, Bremen 1983
Die sakrale Liebe im Alten Orient, im Alten und Neuen Testament und im Rig-Veda, Bremen 1987
Der Kosmische Mensch und die Indus-Kultur, Bremen 1992
Bhagavadgita - Gesang des Erleuchteten, Bremen ^{4}1983
Im Wandel das Bleibende - Acht Upanishads, Bremen ^{3}1990
Das Stillhalten der Fackel -
Mandukya-Upanishad mit Gaudapadas Karika, Bremen 1985
Raja Yoga, Patañjali's Yoga Sutra, Bremen ^{3}1991

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Riemenschneider, M.
Die Welt der Hethiter, Stuttgart 1954
Rosenfeld, H.
Die Beziehung der europäischen Spielkarten zum Orient und zum Urschach, Archiv für Kulturgeschichte 42,1960
Roxburgh, W.
Flora Indica, New Delhi 1971, 11832
Sälzle, K.
Tier und Mensch, Gottheit und Dämon, München 1965
Sarianidi, V.
Recent Archaeological Discoveries and the Aryan Problem, in: A. Gail et al., South Asian Archaeology, Stuttgart 1993.
Schlingloff, D.
Die Einhorn-Legende, Christiana Albertina AF 1970/71
Schneider, U.
Der Somaraub des Manu, Wiesbaden 1971
Schott, A./von Soden, W.
Das Gilgamesch-Epos, Stuttgart 1980
Schrader, F.O.
Indische Beziehungen eines nordischen Fundes, ZDMG 13, 1934
Shende, N.J.
The Religion and Philosophy of the Atharva-Veda, Poona 1985
Śiva Saṃhitā,
with English translation by R.B.S. Chandra Vasu, Delhi 1979
Sladek, W.R.
Inanna's Descent to the Netherworld, Ann Arbor 1974
Soden von, Wolfram
Akkadisches Handwörterbuch, Wiesbaden 1965
Speiser, E.
The Epic of Gilgamesh, ANET, Princeton 1955
Srinivasan, D.
The Indus Valley Proto-Śiva, Archives of Asian Art 29, 1975
Staal, F.
Rules without Meaning, New York 1989
Székely, E.B.
Das Spiel des Asha, Frankfurt 1981

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Taimni, I.K.
The Science of Yoga, Madras 1961
Teuffen, D.H.
Die östliche Welt, Baden-Baden 1962
Thakur, U.
The History of Suicide in India, Delhi 1963
Thieme, P.
Kleine Schriften, Wiesbaden 1971
Thompson, R.C.
The Epic of Gilgameš, Oxford 1930
Tilak, L.B.G.
The Orion or Researches into the Antiquity of the Veda, Poona 1955
Tillner, E.O.
Die Edekal Höhle im Ambukuthy Crack am Battery Rock,
Jahrbuch der Gesellschaft für vergleichende Felsbildforschung, Graz 1981/82
Tosi, M.
Die Indus-Zivilisation jenseits des indischen Subkontinents,
in: Vergessene Städte am Indus, Aachen 1987
Vats, M.S.
Excavations at Harappa, Calcutta 1940
Velankar, H.D.
The Story of Naciketas, in: Mélanges d'Indianisme, Paris 1968
Vergessene Städte am Indus, Exhibition-Catalogue, Aachen 1987
Vālmīki
Rāmāyaṇa, with Hindī translation, Allahabad 1958
Vreese, K. de
The Game of Dice in Ancient India (The Vibhītaka Game),
Orientalia Neerlandica, Leiden 1948
Waerden, B.J. van der
Das große Jahr und die ewige Wiederkehr, Hermes 80, 1952
Wahl, G.
Der Geist und die Geschichte des Schachspiels, Halle 1798
Wakankar, S.Y.
A Survey of Sanskrit Works on the Game of Chess,
Journal of the Oriental Institute 33, Baroda 1986
Wallis, J.
Opera Mathematics I, Oxford 1695 (reprint Hildesheim 1972)

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Whitney, W.D.
Atharva-Veda Saṃhitā, reprint Delhi 1993
Wilhelm, F.
Indien, Fischer 17, Frankfurt 1967
Wilhelm, G.
Neue Akkadische Gilgameš-Fragmente aus Ḫattuša, ZA 78
Winternitz, M.
Geschichte der indischen Literatur, Leipzig 1908
Woods, J.H.
The Yoga-System of Patañjali, Delhi 1983
Woodroffe, J.
The Garland of Letters, Pondicherry [9]1989
Wolf, W.
Die Welt der Ägypter, Stuttgart 1954
Yardi, M.R.
The Bhagavadgītā as a Synthesis, Poona 1991
Zaehner, R.C.
The Bhagavadgītā, Oxford 1969
Zimmer, H.
Altindisches Leben, Berlin 1879 (reprint Hildesheim 1973)
Zwart, H.J. de
Purūravas and Urvaśī, in: Orientalia Neerlandica, Leiden 1948

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

GENERAL INDEX

abode 22; 23; 27, 35; 36; 51; 85
Abzu 152
acacia 49; 50; 54; 108; 145
acculturation 120; 139
acrophony 191
Aditi 45; 46; 66; 68; 72; 91; 102
aditihood 102
Ādityas 53; 108
adorant 78; 87; 113
Agastya 38; 47; 89; 105
Agastya-hymn 89
Agastya-myth 122
Agni 7; 29; 30; 31; 33; 37; 43; 45; 46; 48; 53; 55; 56; 58; 71; 75; 85; 94; 99; 115; 135; 146; 150; 160
Agohya 58
air 74; 85; 127; 133; 155, 193
Aitareya Brāhmaṇa 56
Akkad 55; 122; 128; 150
Akkadian 8; 10-12, 19; 25, 27; 39; 47-49; 55;61; 62; 64, 65; 67; 77; 116; 117, 137; 141; 145-148, 150-154; 157; 158; 160-163
alchemistic 68; 168
alchemy 49
Aldebaran 121
ale-wife 148
Alexander 24; 145; 188
alphabet 18; 26; 28; 45; 82; 190
altar 73; 149, 150
Amarāvati 23
ambassador 62
Ambhṛṇa 147
amulet 11; 148; 151; 188
Ananta 80
androgyn 38; 61; 89; 96
Aṅgiras 29; 46; 115
animal 22; 27; 32; 33; 37; 38; 42; 50; 53; 59; 60; 61; 63-69; 73-76; 78; 81; 82; 83; 87; 89; 98, 100; 101; 103; 105; 108, 111-113; 115; 120; 122; 128; 129; 132; 137; 138; 141; 142; 146; 147; 150; 151; 153; 164; 175; 181; 182; 192
animal trainer 60
ank-sign 51
antelope 113; 146
antidemon 97
Anu 152; 153
Āpastamba Śrauta 149
Apollo 64
apple 55
Apsaras 73; 74; 77; 78; 81; 82; 98; 123; 129; 130; 131; 174
Aquarius 82
Arabian 10; 49; 117; 121
arch 24; 83; 84; 119; 128
archaic 12; 28; 30; 60; 68; 70; 71; 81; 118; 122; 158
archer 86; 116; 128
archetype 145
archetypic 60
architect 86
Ardoxšo 19
Aries 68; 82
  era of 19
Arjuna 103; 128; 189
ark 142
arm 42; 58, 61; 81; 85
arrow 44; 106; 110; 124; 126, 128; 133; 134; 135; 138; 161
Artemis 64
Aruru 61; 68
Aryan 12; 14; 15; 19-22; 24; 27; 48; 56; 84; 92, 111; 113; 115, 116; 119; 120; 130; 139; 140; 155; 182
ascetic 74; 77; 89; 122; 140; 173; 174
ash-cakes 163
Aśoka 187
ass 63; 75
Assyrian 27; 92; 111
astral 19
astrologer 14; 121; 192
astrological 13; 18; 24; 39; 68; 171
astrology 14; 82; 84; 171; 172; 176
Asura 20-22; 24; 107; 108
aśvattha 7; 36; 49; 54; 96; 119; 145
aśvamedha 86; 95; 111-120; 122; 123
Aśvins 13; 15; 40; 41; 43; 50; 56; 57; 65; 66; 68; 87; 92; 93; 94; 95; 121; 146; 156; 166; 184
Atharvan 113
Atharva-Veda 21; 30; 58; 68; 69; 113; 139
Athena 56
Atre 69
Aurobindo 15
austerity 75; 130; 167
Avestan 19
axe 99; 100; 142; 148
axis mundi 92; 168
Āyur-Veda 21

Babylon(ian) 13; 60; 64
Bactria 20; 48; 130
balance 40; 82
balance-sign 40; 82
Baluchistan 27; 47

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

bangles 16; 61
banner 41; 77; 134; 136; 163
banner-sign 33; 40; 135; 136
barbarous 111; 115; 120
basket 57; 75; 164
bath 123; 139
bathing tank 123
bathing woman 46
Bavaria 81
beak 38; 75
beak-sign 85; 97; 109 s.a. sherd-sign
bear 37; 38; 81
beard 62; 63
bear-sign 46; 137 see also hare-sign
bee 27; 87; 134; 138
bee-sign 87; 105; 134; 138; 170
Belili 116
belly 18; 44; 50; 60; 79; 82; 108; 135; 144
belt 60; 160; 163; 165
berry 47; 51; 54; 77; 145
betel-nut 49
Bhāgavata Purāṇa 13; 14; 132; 139
(Bhagavad)gītā 14; 96; 103; 105; 117; 128; 145; 168; 189; 192, 193; 194
Bharata 113
Bhujyu 41
Biblical 154; 156
Biblical ark 152
Biblical paradise 54
bilingual 7; 25; 29; 187
bird 19; 32; 35; 37-40; 42; 50; 75; 76; 78; 85; 97; 99; 106; 123; 125; 127; 137; 138; 152; 155; 160-165; 170
bird-seal 162
bird-sign 85; 138
boat 151; 153
boat-seal 156
boat-tablet 162
body 9; 27; 35; 46; 61;81; 84; 86; 98; 117; 126; 130; 131; 136; 141; 158; 168; 171; 174; 176; 181; 191
Boehmer 62; 160
Borger 47
bosom 63; 78; 82; 97; 101; 123; 156
bough 151
bow 36; 44; 56; 79; 82; 106; 135; 138; 152; 161; 191
bowman 107; 120; 135; 138
bow-sign 36; 44; 110
Brahmā 14; 18; 70; 113; 134; 169; 187; 192
Brāhmaṇa 14; 21; 34; 56; 116; 119; 122; 129; 133; 140; 150-154; 165
brahman/brahmin 9; 115; 129; 146; 172
Brahmaṇaspati 115
Brāhmī 18; 187; 191; 192
breast 123
breast-ornament 44
Bṛhad Āraṇyaka Upaniṣad 31; 102; 117; 120; 167
Bṛhaspati 57; 66; 139
bride 13; 87; 147
bridegroom 50; 87
brother 63; 111; 117; 132
brotherless 97; 132
Buber 120
buck 58
Buddha 88; 188
buddhism 187
buddhist 64; 120; 187; 189
Budha 139
buffalo 19; 60; 66; 69; 88; 89; 90
buffalo-seal 35
Bühler 16
bull 13; 19; 22; 26-29; 33; 36; 38; 39; 47; 50; 53; 56; 62; 64; 66-68; 70; 74-77; 79; 81; 87; 90, 93-95; 98; 101; 102; 104-107; 113-116; 121; 122; 137; 141; 146; 147; 151; 161; 162, 175; 180; 188; 192
bull-cum-queen 115
bull-horse 65
bull-man 62; 93
bull-sacrifice 77; 120
bull-seal 36; 54
bull-sign 28
bull-tigh 31
bundle 97
bush 136
bustrophedon 7; 80
butter 127; 130; 131; 132 see melted butter
butter-tubs 62

caduceus 83
Caesar 13
cakra 130; 163; 168; 171; 176
cakravāka 127; 131; 137
calendar 13; 139
calf 161
Canaanitan 120
Cancer 18; 82
cannabis 23; 49; 57
Capricorn 82
car 9; 13; 40, 43-46; 48; 50; 54; 56; 57; 66; 75; 78; 92; 93; 94; 97; 106; 136; 137; 138; 146; 150; 153; 154; 159; 162; 165; 182; 191
car-driver 92
carnelian 144
carnelian-ring 117
carneol 143
caste-system 84; 119
castle 77; 100; 134

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

castration 72; 73; 96; 121; 166
cattle 66; 102; 111
Catholic church 140
cave painting 17; 32; 64; 71; 72; 101
Celtic 59; 60; 63; 64; 66; 67; 70; 89; 115
Celts 60; 64
centaur 18; 62; 63; 80; 81; 82; 93; 101; 181; 182; 183; 192
ceremony 37; 111; 130; 158; 161; 162; 174
Cernunnos 64
Chandogya Upaniṣad 117
Chanhu Daro 90; 91; 114; 149
Charon 150; 151
child(ren) 38; 58; 62; 75; 81; 122; 130; 131; 139; 165
Chinese 9
Christ 74 s.a. Jesus
Christian 60; 70; 74; 181
Christianity 118
Christmas 81
churning stick 53
circle 26; 39; 41; 43; 45; 47; 52; 53; 68; 72; 73; 76; 77; 79; 84-87; 89; 91; 105; 109; 134; 136; 145; 154; 155; 170
circumcision 74
citadel 123
city 15; 23; 61; 70; 77; 139, 143; 157; 168
claw-sign 47
cloud 81; 98
club 85
coat of mail 100
coin 45; 49, 86; 128; 148; 150; 187; 188
comb 91; 163
comb-seal 91
comb-sign 43; 137
composite animal 22; 33; 77; 81; 85; 101; 108; 115; 122; 146; 151
composite being 80
composite elephant 108
copper tablet 45; 86; 105; 109
cosmic breath 168
cosmic male 122
cosmic man 9; 10; 30; 34; 39; 60; 66; 68; 70; 82; 96; 166; 171; 176; 183; 184; 192
cosmic periods 168
cosmic play 122
cosmic tree 47; 71
cosmic void 168
cosmology 68
cosmos 19; 194
cow 26; 56; 57; 75; 95; 98; 100; 105; 109; 112; 113; 117; 126; 128; 129; 130; 134; 135; 144; 162; 163; 190
crab 33; 134
crab-sign 40; 46; 47; 80; 86; 89; 134; 135; 136
crane 42
creation 14; 44; 51; 55; 68; 72; 103; 114; 121; 122; 146; 150; 166; 192; 193
creator 39; 40; 45; 51; 55; 58; 67; 68; 70; 71; 74; 88; 98; 113; 128; 163; 176
creator-god 55; 105
creeper 134; 165
crescent of the moon 35; 47; 62; 109
crocodile 19; 33; 37; 38; 66; 75; 76; 77; 86; 87; 97; 135; 146; 153;162
cross 58; 88; 145;162
cross-legged 60
cross-sign 31; 39; 40; 46; 47; 71; 72; 76; 78; 79; 85; 88; 89; 90; 91; 107; 114; 115; 138
crow 152
crown(ed) 40; 54; 89; 109; 192
cuneiform 17
cup 17; 28- 31; 33- 35; 38; 39; 41; 43; 46; 50-53; 55-57; 96; 97; 104-107; 109; 110; 114; 136-138; 155; 170; 175; 191
cup-sign 9; 17; 28-30; 32; 34; 35; 37-40; 43; 45; 46; 49; 50-53; 69; 71; 75- 77; 79; 80; 82-86; 88-91; 97; 104-110; 114; 115; 134; 136-138; 154; 155; 159; 170; 175
cylinder 11; 19; 25; 39; 146; 148; 160; 162;165
cylinder seal 11; 18; 25; 40; 73; 85; 90; 160; 165
cynic 137

Dadhikrā 73; 99
dagger 42; 52
Dahas 130
Daimabad 44
dais 79
Dakṣa 68
Damanaka 102; 103
Damayantī 118
dancer 21; 32; 77; 95
dance 162
dancing tigers 97
darkness 46; 47; 142; 159; 163
Dāsa 140
Daśaratha 64; 111; 112; 118; 119
Dasyu 20; 22; 23; 24; 74; 111; 119; 126; 130
date (tree) 39; 47; 147; 164
date twig 164
daughter 13; 18; 40; 41; 43; 46; 47; 50; 56; 70; 86; 87; 92; 94; 97; 113- 116; 118- 122; 129; 133; 139; 146; 150; 156; 163
daughter of the sky 97; 123
daughter of the sun 13; 40; 86; 87; 94; 121

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Dawn 15; 18; 19; 30; 41; 43; 46; 47; 54; 56; 58; 70; 74; 83; 87; 92; 93; 99; 120; 121; 123; 126; 128; 129; 132; 133; 150; 154; 156; 160; 163;185
Dawn-hymn 97
day 36; 67; 68; 93; 117; 121; 126; 127; 128; 131; 135; 137; 143; 144; 176; 184
Dayananda 15
death 11; 13; 23; 33; 45; 47; 61; 84; 93; 99; 102; 117; 121; 127; 132; 133; 142; 144; 145; 147; 148; 150; 151; 161; 162; 163; 165; 166; 176
decapitation 70
deer 27; 31; 45; 53; 54; 60; 64; 65; 75; 111; 120; 122; 141; 151
deer-god 64
Deimel 25; 47
deity 37; 59; 61; 65; 69; 71-75; 78; 79; 84; 85;87; 90; 96; 101; 113; 119; 121
Demeter 163
demon 19; 147; 153; 172
demon-king 73
Denmark 59
Deppert 121
determinative 8
Devanāgarī 18; 30
deyilish 103
Dholavira 15; 41; 42; 50
dialogue 128; 129; 133
diamond 44
Dilmun 29; 55
Dīrghatamas 55
dish-on-stand 49; 69
divine 9; 13; 17; 24; 34; 35; 39; 54; 62; 65; 67; 68; 86; 100; 103; 113; 117; 128; 131; 133; 139;156;159; 175; 186; 193
Djoka 44
dog 33; 58; 95; 125; 137; 165
dog-like 95
dog-sign 137
dog-tail 95
dolphin 68; 70; 191
door 134; 142; 144; 149; 158; 159
door-keeper 143
Dravidian 20
dream 67
drum 90; 95; 161
drummer 95
drum-stick 161
duck 126; 136
Dumézil 81; 125
Dumuzi 116; 117; 145; 158; 160-163
Durgā 19
Duryodhana 24
Dvivedi 120
Dwārkā 15; 43
Ea 62; 148; 152-154; 161; 162
eagle 42; 74; 98; 99
earth 29; 37; 41; 42; 50; 53; 58; 63; 66-69; 81; 83; 84; 92; 102, 104; 110; 114; 121; 132; 139; 143; 150; 152; 161; 162; 170; 175; 183; 186; 193
economic 12; 45; 47; 95; 111
ecstatic 63
Edakal cave 71
edict 187
effulgence 47; 87; 134; 142; 159
egg 86
Eggeling 111; 115; 120
Egypt(ian) 12; 18; 25; 49; 65
Ekapad 61
Ekaśṛnga 64; 120
Elam 55
elephant 27; 37; 64; 66; 69; 75; 89; 96; 101; 105; 108; 135; 141; 143; 162; 163; 172; 181-183
Elephant-Lakṣmī 64; 66
enemy 20; 23; 46; 101; 130
Enki 62
Enkidu 59; 61-65; 67; 68; 70; 141; 142; 143; 157; 161; 166
Enlil 152
enmity 46; 47; 92; 103
enneagram 51
Enūma elis 67
ephedra 50
epic 14; 23; 59; 61-65; 67; 70; 113; 118; 141; 142; 145; 146; 147; 150; 151-154; 157-159; 161; 162; 164; 165
Ereškigal 117; 161; 163
Eritrea 49
erotic 32; 123; 156; 157
Etruscan 97
eunuch 72; 73; 109; 166
Europe 49
Eve 55
evil 130; 167
eye 29; 35; 50; 58; 71; 72; 79; 83;84; 89; 93; 99; 106; 107; 117; 119-122; 126; 138; 150; 154; 161; 164;171; 177; 180; 184; 191; 192
eye-sign 155
eye-stone 117

Failaka 7; 25; 29; 32; 47; 49-51; 93; 148
falcon 41; 152
fallow-deer 65; 67
fan-sign 83
father 13; 37; 40; 41; 44; 51; 63; 70; 71; 72; 74; 79; 86; 89; 92; 114; 116; 120-123; 127; 139; 152; 155; 161; 164; 172; 174; 189

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

father of creation 44
father-in-law 126; 129; 135
feather 42; 49; 50; 152; 155
featherdress 126
feather-tree 54
feet 22; 27; 29; 35; 50; 61; 63; 67; 75; 81; 83; 85; 129; 150; 153; 161
female 8; 28; 32; 35; 39; 45; 52; 61; 63; 66; 69; 70; 72; 75; 77; 78; 80; 81; 85; 90; 91; 95; 96; 101; 102; 104; 109; 110; 116; 119; 122; 123; 132; 136; 143; 156; 169; 170; 171; 172; 177; 181; 183; 185; 194
feministic 122; 124
fertility rite 122
field 48; 49; 60; 66; 80; 164; 180; 181; 182; 184
field-sign 31; 36; 43; 51; 52; 71; 72; 76; 80; 89; 90; 91; 97; 106; 159
fig (tree) 36; 50; 54; 89; 145
figurine 32; 39; 123
filter 47; 48
finger 17; 29; 30; 83; 84; 85; 136; 163; 170
Finnish 10; 90; 108
fire 11; 29; 31; 43; 48-50; 56; 57; 99; 112; 113; 115; 127; 130; 131; 133; 139; 146; 149; 156; 167; 182; 183; 193
fire-alter 48; 49
fire-cult 48
fire-drill 48
fire-place 32
fire-sticks 33; 48; 49; 115; 133
fire-temple 48
fire-vessel 48; 133
fire-wood 156

firmament 92
fish 17; 25; 28; 29; 30; 33; 46; 51; 54; 66; 69; 75-78; 82; 87; 89, 90; 95; 104; 105; 106; 107; 109; 110; 133-136; 138; 146; 147; 152-155; 158; 159, 162; 164; 165; 170; 175; 192
fish-sign 17; 28; 30; 36; 40; 45; 46; 53; 69; 71; 72; 73; 77; 82; 86; 87; 89; 90; 91; 95; 104; 105; 107; 109; 110; 133; 135-139; 147; 155; 159, 165; 170; 175
Five-Fire-Doctrine 31; 32
flag 53
flame 19; 31; 33; 48; 83
flash 88; 134; 191
flood (story) 105; 152; 153; 154; 157
flower 38; 83
flute 162
food 101; 102; 104; 133; 146; 158; 163
foot 27; 29; 35; 40; 52, 84; 88; 105; 109; 136; 142; 147; 149; 155; 158; 161; 188; 191
foot-print 35; 50; 88; 105
foot-sign 37; 110; 136; 155
forest 43; 70; 133; 148; 151; 157; 160
fortified place 15; 23
Franke-Vogt 87; 89
Frankfort 19
freedom 140
  inner 124
friend 46; 61; 63; 73; 77; 80; 87; 98; 99; 102; 103; 132; 137; 140; 142; 157
friendliness 33; 163
friendship 127; 157
frigidity 121
frog 54; 95
frog-hymn 54
furrow 87

Gadd 95
Gandhāra 32; 81
Gandharva 33; 62; 63; 73; 76; 77; 81; 82; 83; 84; 98; 99; 162
Gandharvas 20; 21; 74; 78; 83; 128; 130; 133; 140
garment 116; 123; 158
gate 168
Gauḍapāda 56
gazelle 27; 31; 36; 38; 53; 55; 59; 63; 64; 66, 67; 70; 76; 105; 106; 107; 120; 122; 126; 131; 136; 138; 150; 191
gazelle-seal 107
Geldner 22; 50; 97; 98; 121; 125; 197
Gemini 82; 92
German 60; 89; 115
Geštinanna 116; 117; 145; 162
Gilgameš 23; 45; 59-61; 63- 65; 67; 70; 141-144; 147; 148; 151; 157; 159; 161; 163;166
Gilgameš epic 23; 59; 60; 61; 63; 70; 141; 147; 150; 153; 154; 157; 159
girdle 71; 75
girl 46
goat 17; 27; 32; 33; 38; 53; 62; 64-66; 89; 122; 141; 163; 165
god 11; 16-24; 29; 32; 34; 37; 39-41; 43-46; 48; 50- 53; 55-58; 62-65; 67-68; 70; 71; 72; 74-76; 84-88; 90, 94; 96; 99; 100; 103; 104; 105; 107; 109; 110-115; 126; 127; 132; 133; 138; 139; 142-145; 150; 152; 153; 155-157; 160; 161; 163-166; 168; 170; 172; 174; 175; 177, 184; 185; 186; 187; 188; 190
goddess 18; 19; 38; 39; 43; 44; 51; 55; 56; 58; 62-64; 67; 69; 72;74-77; 88; 90; 91; 94; 102-104; 108; 116; 117; 123; 127-129; 131-134; 136; 139; 140; 143-147; 149; 153; 156; 157; 160-166; 169; 171; 172; 177; 187

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

god-king 86
golden 87; 98; 120
golden rod 44; 107; 110; 156
golden peg 159
good deed 114; 116; 120; 127; 133
Graeco-Buddhist 32
graffiti/graffitto 11; 17-19; 31; 33; 43; 44
Grassmann 15; 28; 32; 66; 81; 85; 93; 123; 129; 132; 197
Great Bath 32; 53; 64; 123; 131; 139
Great Bear 39; 72
Great Flood 22; 23; 77; 142; 147; 148; 151; 153; 154; 156
Great Goddess 116
Greece 118
Greek 10; 14-16; 19; 28; 55; 56; 62; 64; 70; 72; 75; 81; 82; 92; 98; 115, 132; 137; 145;151, 188; 192
gum arabicum 49
guardian 30; 34; 76; 138; 164-166
guardian-sign 138; 164
Gulf 36
Gundestrup 59
guru-institution 84

hair 22; 32; 47; 48; 61; 72; 78; 85; 93; 97; 126; 132; 135; 136; 137
hair-do 61; 72; 73
hammer 83; 136
hand 19; 27; 31; 38; 43; 45; 61-63; 65; 68; 75; 85-87; 89; 95; 96; 124; 134; 142; 144; 146;149; 154; 164; 181; 185
hand-sign 36; 38; 41; 44; 47; 78; 79; 86; 97; 105; 107; 109; 155
Harappa(n) 14; 17; 20; 22; 24; 32; 45;48; 51; 64; 69; 78; 84; 108; 109; 130; 133; 139; 141; 148; 165; 180; 181
late 43; 96
hare 38; 46; 55; 76; 87; 135; 137
hare-sign 37; 47; 76; 78; 87; 88; 134; 135; 137; 147 see also bear-sign
Hariyūpiyā 23; 33; 53
harmonious 99
harmony 177
Haṭha Yoga 102
Haṭha Yoga Pradipikā 169
head 19; 26-28; 35; 44; 62; 63; 64; 68; 70; 72; 73; 75; 79; 82; 94; 95; 96; 105; 106; 107; 109; 112; 119; 122; 144; 146; 152; 157; 162; 171; 176; 181
healer 95
heart 11; 74; 98; 127, 131; 138
heaven 9, 33; 35; 37; 41; 42; 66; 67; 69; 80; 82; 88; 98; 104; 107; 110; 114; 127; 132; 133; 139; 142; 162; 164; 165; 168; 179
hell 11
herbs 42; 54; 61
hermit 65
hero 22; 61; 65; 67; 73; 108; 126; 128; 141; 152; 158; 159; 175; 183
Herodot 42
heterosexuality 140
hierodule 64; 65; 70, 97; 139; 165
Hillebrandt 149
hill 38; 142
hill-sign 46
Hiltebeitel 59; 65; 67; 68; 144
Himalayas 22; 32; 142; 143; 152
Hindu 74; 89; 130; 188
Hinduism 113
Hiraṇyastūpa 159
Hittite 16; 61; 65
Hittitic 28; 59; 65
homosexuality 140
honey 27; 47; 78; 138
horn 17; 22; 26; 27; 29; 32; 34; 50; 60; 62; 64-67; 70; 73; 75; 81; 82; 87; 89; 101; 104; 112; 113; 119; 191; 192
horned 27; 35; 62, 64; 67; 74; 83; 84; 87; 89; 101; 102; 104; 105; 108; 141
horse 22; 27; 33; 36; 45; 56, 57, 64-67; 73; 75, 81; 92; 99; 100; 108; 111-113; 115, 116; 119; 120; 122; 129; 130; 131; 160; 162; 165; 166; 179; 181- 184; 192
horse-cum-queen 115
horsemen 68; 92
horse-sacrifice 86; 111
horse-shoe 36
house 50; 55; 58; 72; 73; 77; 81; 89; 92; 94; 104, 109; 126; 129; 132; 135; 136; 146; 147; 149; 150; 152; 157; 160
house-boat 150; 152; 153; 154; 155
householder 89; 131
house-sign 77; 79; 135; 136
human (being) 13; 17; 19; 24; 33; 37; 54; 65; 70; 71; 73; 74; 76, 80; 81; 101-103; 105; 116; 117; 118; 123; 128; 139; 142; 143; 147; 150; 151; 165; 168; 170; 174; 177; 178; 182; 186
humorous 52
hunter 106
hunter-sign 106
hunting scene 75
huntress 75
husband 83; 121; 127; 132; 157
Ḫuwawa 62; 157
hyena 132; 137

Iḷā 55; 122; 127; 139
idol 39, 151; 168
idolatry 113; 120

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

image 31; 39; 60; 71; 74; 108; 113; 124; 133; 163; 178; 186
image-worship 113
Imdugud 19; 161; 163
immortal 17; 23; 35; 126; 131; 132; 139; 140
immortality 9; 30; 33; 35; 39; 49; 53; 76; 98; 101; 133; 168
impotence 166
Inanna 116; 161
incarnation 111; 113; 188
incense 117
incest 70; 116; 120
incestuous 41; 92; 116; 118; 129; 165
India(n) 10-14; 16; 18; 19; 21; 22; 24; 28; 32; 39; 44; 45; 47; 49; 60; 61; 63-65; 68; 70; 71; 73; 78; 84; 90; 95; 101; 103; 108; 113; 118-120; 123; 129; 130; 132; 139-145; 147; 149-155; 162; 165; 168; 170; 171; 174; 175; 177-180; 182- 188; 192-194
Indian literature 64
Indian philosopher 14
Indian society 62
Indian tradition 12; 14; 69; 113
Indo-European 125
Indra 20-22; 24; 33; 41; 45; 46; 52; 56; 57; 65; 66; 67; 74; 75; 77; 85; 87; 94; 99; 100; 104; 123; 146; 147; 153; 172; 174
Indra-sacrificer 41
Indus cities 12; 16; 21; 23; 61; 115; 116; 117; 123; 124; 139; 145; 149; 182
Indus civilization 12; 15; 21; 22; 24; 29; 84; 92; 93; 115; 119; 129; 139; 140; 174; 185
Indus culture 12-14; 22; 30; 62; 141
Indus religion 32; 56
Indus river 24; 25; 27; 65
Indus script 9; 11; 16; 18; 21; 26; 28; 30; 44; 54; 55; 59; 101; 109; 122; 158; 179; 181; 190; 191; 192
Indus society 119; 123
Indus tradition 56; 69
Indus Valley 11; 32; 36; 48; 50; 59; 60; 65; 92; 111; 115; 116; 123; 125; 139; 141; 154;157;162;174;177;179; 180; 181; 190
insect 85
interpreter 62; 63
ironic/irony 52; 158
Israel 157
Ištar 18; 39; 50; 62; 70; 116; 117; 125; 143;144; 147; 149; 153; 157; 159-161; 163-166
Išullânu 158; 164; 165
Išullânu-episode 162
ithyphallic/us 61; 75; 88; 95
ivory 48; 134; 148

jackal 102
Jacobi 12-15; 19; 54; 198
Jacobsen 118
jar 50; 54; 94; 96; 153; 164
jasper 158
Jemdet-Nasr-period 141
Jesus 118 s.a. Christ
jewel 19; 110; 143; 144; 147; 188
jewel-sign 83; 94; 107; 159
jewel tree 145
Jewish 60; 70; 157
Jhukar 96
Job 158
joker 8
Jupiter 66; 68; 83

Kaikeyī 113
Kakṣīvat 32; 71
Kali 24
Kālī 70
Kalibangan 48; 97; 158; 159
Kali-Yuga 13; 14; 24
Kaniṣka 187; 188
Karṇa 189
KargamiÙ 59; 65; 67; 68
Kaṭha Upaniṣad 145
Kausalyā 112; 113
Kena Upaniṣad 146
Kerman 61
king 19; 21; 41; 46; 50; 51; 63; 64; 67; 86; 92; 103; 111-113; 115; 116; 118-120; 126; 130; 131; 134; 138; 140; 151; 153; 158; 161; 165; 172; 177; 178; 180; 181; 183; 186; 187; 188
king-sign 134; 138
kino tree 19; 49; 55; 79; 90; 96; 101; 122
Kiš 27; 29; 30
Kiš seal 28
knife 52; 96; 109
knot 156
knowledge 107; 124
Kosambi 22; 73; 125; 129
Kratu 134
Krivi 74
Kr̥śānu 128
Kr̥ṣṇa 13; 14; 15; 103; 128; 183; 185; 190
Kubitscheck 13
Kunaṃnamā 85
Kuṇḍalinī 55; 79; 108; 123; 130; 169
Kutsa 46
Kuṣān 19; 49; 187; 188
Kybele 72

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

ladder 108
ladder-sign 89
Lady of Beasts 55; 59; 64; 66; 75
Lajjā Gaurī 94
Lakṣmaṇa 113
lamb 128
lamellas 49
lance 33; 47; 53; 83; 89; 106; 109; 146; 175
lance-sign 47; 51; 106; 109; 133; 159
land 25; 26; 33; 65; 142
language 7; 9; 19-21; 72; 74; 90; 102; 115; 132; 139; 144; 172; 183; 192; 193
lap 62; 63
lapislazuli 143-145
lapislazuli-staff 117
law 24; 50; 56; 69; 70; 86; 97; 105; 109; 110; 112; 114; 118; 121; 123; 126; 129; 133; 166; 174; 175; 184
of Manu 118
leader 137
leaf (leaves) 7; 9; 37; 38; 49; 50; 51; 55; 89; 90; 106; 107; 112; 119; 141; 145; 165
leaf-sign 41; 79; 89; 105; 110
leg 39; 55; 64; 65; 72; 77; 89; 94; 95; 97; 101; 104; 108; 146; 158; 181
Lengjel 64
Leo 82
liberation 140; 173
Libra 92
life 72; 87; 89; 93; 127; 130; 140
life-force 87
life-time 123
light 22; 46; 47; 58; 66; 67; 78; 98; 99; 118; 153; 171
lightning 52; 61; 126; 127; 128; 131; 134
limestone 158
liṅga 73; 85; 161
lion 18; 19; 64; 65; 67; 68; 102; 141; 142; 151; 160; 161; 162; 181
longhaired 77, 85
Lopāmudrā 38; 105; 108
lord 60; 69; 71; 100; 103; 104; 109; 114; 115; 136; 138; 150; 153; 163; 188
Lord of Beasts 55; 59; 60; 61; 63;64; 65; 67; 68; 71; 74; 88; 141
Lord of heaven and earth 104
Lord of immortality 102; 167
Lord of the house 73
Lord of the snakes 74
Lothal 10; 16; 22; 35; 45; 48; 54; 55; 108; 134; 179; 181
lotus-flower 94; 123
lotus-lake/lotus-pond 123; 126; 128
love 75; 107; 118; 121; 131; 132; 134
lover 11; 63; 82; 98; 116; 126; 127; 135; 157; 160; 162; 164

Macdonell 55
Mackay 75
macroanthropos 60; 167
macrocosmos 168
magician 62; 70; 109; 110
Mahābhārata 14; 15; 24; 102, 111; 118; 120; 175
Mahadevan 10; 19; 90; 91
Mahāyāna Buddhism 187; 188; 189
Mahavastu 120
Maitrāyaṇī Saṃhitā 20; 113; 150
male 8; 28; 35; 49; 59; 61; 64; 69-73; 78; 80; 82; 100; 109; 113; 116; 120; 122; 131; 135; 140; 161; 169; 170; 172; 177; 183; 185; 194
male energy 100; 172
man/men 9; 11; 17-19; 21-23; 30; 34-37; 41; 44; 46; 47; 49; 54; 58; 60- 63; 65-70; 73-76; 79; 81; 83-97; 99; 103; 104; 106; 109; 112; 113; 120; 122-124; 128; 129; 131-140; 144; 149; 150; 153; 154; 158; 159;161; 164; 166; 168; 170- 177; 179; 183; 184; 186; 189; 191
Māṇḍūkya Upaniṣad 192
man-sign 8; 26; 28; 30; 34; 35; 38; 39; 46; 47; 54; 69; 71; 72; 78; 79; 83; 84; 95; 110; 135; 136; 147; 155; 159; 175; 179; 192
Manu 14; 22; 24; 41;49; 105; 118; 120; 129; 134; 139; 152; 153; 154; 184
era of 24
Marduk 67; 153; 158
mare 115; 126, 131
markhor 17; 32; 33; 37; 65; 73; 78; 81; 89; 113; 120; 129; 141; 156
markhor-seal 32; 156
marriage 13; 40; 43; 45; 50; 51; 92; 93; 95; 96; 110; 115; 116; 118; 120; 121; 123; 146; 147; 148; 157; 158; 160-162; 174; 176
marriage-hymn 40; 43; 95; 147; 175
marriage-rules 118
Mars 61; 66; 68; 83
Marshall 12; 19; 49; 59; 64; 71; 116; 179; 187; 188; 189; 190
Maruts 45; 46; 58
master 104
Māsu 142; 143; 160
matter 28; 69; 98
Matthew 166
māyā 134
meadow 100; 165
meander 50

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

measure 108
measure-sign 109
measuring instruments 149
measuring line 96; 110; 135
meditation 9; 70
Mehi 47
Mehi-sherd 50
melted butter 44; 53; 69; 76; 79; 88; 106; 120; 156
Meluḫḫa 12; 20; 26-29; 39; 51; 53; 62; 63; 65; 117; 137; 144
Meluḫḫa-dog 137; 165
merchant 15; 17; 23; 40; 97; 117; 156
Mercury 64; 66; 68; 83; 92; 139
Merlin 70
Meru 142
Mesopotamia(n) 11; 12; 60; 62; 63; 92; 116; 117; 123; 125; 140; 141; 142; 145; 160; 165; 174; 180
messenger 113
microcosmos 168
milk 88; 123
milk-cows 135
milkmaid 86
milk-ocean 122
Minoic 115
mirror 124
Mitanni 94
Mitra 45; 46; 65; 94; 147; 163
mleccha 20; 21
Mode 59; 114; 116
modern science 68; 168
modern society 124
Mohanas 23
Mohenjo 57
Mohenjo Daro 15; 19; 23, 27; 41; 42; 45; 46; 52; 59; 64; 65; 73; 101; 106; 108; 116; 131; 133; 144; 149; 155; 179; 180; 187
Mongolian 188
Monier-Williams 39; 132; 136; 189; 192
monkey 36; 75
monsoon 22
moon 13; 40; 46; 47; 55; 67; 93; 98; 110; 117; 121; 139; 169; 171; 191
moon-god 145
moon-house 82
moon-plant 47
moon-sign 40; 46; 104; 110
moon-standard 93; 148
mortal 76; 93; 126; 127; 131; 133; 139; 151; 165
mortar 46; 47; 48; 50; 52; 95; 108; 149; 150; 157
mortar-sign 44; 46; 52; 80; 85; 104; 106; 109; 133; 134; 159
mother 37; 38; 46; 64; 67; 72; 77; 93; 110; 160; 163; 164; 173
mother-goddess 71; 72; 87; 98; 100
motherly 122
mountain-cock 162
mouth 14; 17; 25, 28; 43; 48; 65; 66; 90; 102, 110; 114; 138; 142; 148;155; 193
Müller 12
Mummu 67
muni 63; 65, 77; 82; 85; 99; 128
muni-hymn 85
muñja-grass 23; 57
musical instrument 95
musicians 21
myth 160; 161
mythological 7; 125; 160
mythology 60-64; 66; 68; 70; 74; 75;80; 81; 89; 90; 92; 105, 115; 121; 122; 147; 148; 149; 151; 163; 165; 172

Nābhānediṣṭhā 86; 134
Naciketas 145
nail 42
nail-sign 42
nakṣatra 13; 19; 82
nakedness 129
Nala 118
name 11; 16, 18; 19; 21; 22; 25-29; 31; 32; 33; 35; 39; 45; 46; 47; 50; 53; 55; 57; 62; 64; 65; 68; 69; 71; 73; 74; 76; 81; 83; 84; 86; 98; 99; 115; 129; 131; 134; 136; 138; 155; 159; 161
Nara 113
Nāsatyas 65; 83; 87, 93
nature 44; 61; 70; 97; 103; 133
Navagvas 115
navel 40; 48; 73, 76; 130
Near East 22; 115, 118; 119
nest 98; 99; 163
net 47; 49; 93; 94
Netherworld 117; 144; 160; 161; 162; 168
net-sign 47; 48; 78; 110
New Year festival 22; 53; 116; 122; 128; 161
night 67; 68; 92; 93; 111; 112; 126; 133; 140, 142; 143; 144; 158; 163; 176; 184
Nindowari 50; 54
Ninurta 61
Nišaba 61
Niṣṭigri 100
Nodhas 97; 156
non-Aryan 7; 140
nose 80; 156
number-sign 8; 26; 53; 72; 80; 97; 134; 135; 137; 138; 159
nymph 70

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

O'Flaherty 115
oar 150
obstacle 169
ocean 15; 41; 58; 72; 79; 90; 91; 92; 98; 99; 110; 122; 144; 145; 148; 150; 152; 153; 155; 172
offspring 78; 127; 191
Old Babylonian 148
Old Semitic 18; 30
Old Testament 11; 157
one-eyed 138
one-footed 61
one-horned 120
Oppenheim 143
Orion 14; 192
Orpheus 16; 65
outcast 114
oversea trade 16
oxen 92; 93
oyster 105

painted urns 50
pairing-time 162
Pakistan 27
palace 159
Pāli 187; 189
Pañcab 33
Pañcatantra 102; 103; 104
Paṇi 32; 111; 119; 152
Pāṇini 16
parable-sign 106
paradise 150
  biblical 55
Parjanya 66
Parpola 72; 73; 89
Paśupati 69
Patañjali 55; 87
Pathak 59
patriarchic society 124
Paulinic Christianity 70
Paul 73
pea-cock 50
pea-legume 54
pearl 106; 145; 159; 185
pedestal 52; 53; 66; 67; 73; 75; 76; 86; 87
Persia(n) 19; 25; 49; 150; 187; 188
person 9; 11; 33; 62; 63; 68; 73; 83; 85;95; 96; 103; 104; 131; 132; 141; 151; 157
pestle 95; 150
phallus 43; 72; 79; 85; 96; 106; 149
phallus-sign 80; 83
philosopher 98; 140
philosophic(al) 102; 170; 182; 185
philosophy 10; 69; 173; 174; 183
Phoenician 18; 82; 190; 192
Phoenix 42; 123
pig-tail 77; 78; 83
pile 84
pillar 11; 38; 40; 84; 89; 136; 149; 150; 159; 181
pillar-sign 36; 46; 84
Piṅgalā 55
Piṅgalaka 102
pipal 36; 47; 50; 51; 54; 55; 65; 71; 77; 112; 119;145; 146
pipal-leaf 50; 55; 112
pipal-tree 119
pipal-twig 112
Piśāci 22
Pisces 82
planet 14; 18; 39; 40; 50; 53; 66; 67; 68; 83; 84; 121; 139; 161; 167-171; 175; 176
plant 47; 49; 50; 157
plant of life 148; 157
plough 38; 99; 151; 162
plough-sign 46; 47; 105; 163
poet 9; 21; 22; 38; 39; 50; 65; 75; 92; 95; 96; 123; 125; 140; 141; 146; 153; 177; 180
poison 85; 122
pole 69; 135; 148; 151
pole star 39
Polish 81
pomegranate 55
poppy-pod 47
Poseidon 19
post 96; 149; 150; 155
post-Buddhist 12
pot 19; 28; 43; 62; 75; 94; 100; 144; 154; 158; 172; 189; 190
potency 120
pot-mark 31
pot-sign 43; 49; 78
pottery 184
Prajāpati 15; 53; 56-58; 113-116; 119; 121; 122; 133; 150; 192
Prākṛt 187; 189
Prakṛti 44; 69; 103
pre-Aryan 111
precession 14; 121
pressing board 95
pressing stone 100
priest 9; 15; 17; 19; 21; 30; 31; 57; 70; 72; 73; 77; 78; 87; 92; 99; 105; 112; 113; 116; 117; 119; 135; 139; 140; 141; 146; 149; 161; 175; 180
priestess 70; 116; 117; 119
priesthood 118
priest-king 19; 116
priest-sign 135
progeny 111; 118

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

prostitute 61; 97; 103; 118; 130-132; 138
prostitution 118
Proto-Śiva 59
psychological 163
Purāṇa 24; 172
Purūravas 32; 74; 122; 123; 125-140; 160; 161; 162; 164; 174
Puraṃdara 23
Puraṃdhi 42
purification 123
Puruṣa 21; 24; 29; 30; 34; 40; 50; 60; 65-67; 70; 75; 83; 87; 91; 101-104; 112; 122; 166; 168-170; 177; 182; 183; 185; 192; 193
Puruṣa-hymn 66
Puṣan 40; 41; 43

Qatar 117
quadruped 81
queen 111; 112; 115; 116; 119; 120; 163
quiver 126; 129; 134

rain 11; 22; 24; 46; 52; 54; 154
rainbow 56; 98
rainy season 18; 54; 66; 82
Rakṣasa 119
Rakhigarhi 44
ram 68; 81
Rāma 64; 111; 113; 118; 124
Rāmāyaṇa 111; 113; 119;123
Rao 10; 18; 22; 30; 43; 154
Rau 130
Ravaṇa 124
Ṛbhu-hymn 17; 48; 56
Ṛbhus 16; 17; 31; 48; 56; 58
rebirth 68; 117
reed-house 76; 152; 157
reincarnation 54
relief 59; 60; 61; 65; 67; 68
religion 60; 111; 140; 168
responsibility 122
resurrection 117; 118; 123
Ṛg-Veda 7; 9; 12-16; 19; 21; 25; 27-30; 34; 45; 48; 52-54; 60; 61; 67; 68; 71; 74; 87; 113; 119; 122; 132; 139; 148; 149; 154; 172; 176; 179
rhino(ceros) 19; 38; 66; 69; 75; 76; 89; 162
rhombus 46; 53; 86;135; 136
rhombus-sign 31; 41; 43; 46; 77; 78; 79; 107; 114; 115
rhythmical 8; 31; 44; 46; 80; 81; 85; 89; 95; 109; 115; 133; 134; 137; 156; 170
ring 96; 116; 149; 158; 159
ring-sign 106
ring-stones 150
ritual 32; 111; 119; 125
rod 48; 107; 126; 130; 134; 135
Rohiṇī 50; 121
Roman 13; 14; 64; 74
Romapada 61; 118
Rome 118
rope 100; 149; 165
Ṛṣyaśṛṅga 61; 63; 64; 65; 70; 112; 118; 119; 174
Rudra 44; 53; 85; 116; 121; 131; 169
Rudra-Śiva 86; 122
Rumi 65
rune 68
runner 77; 88; 126; 134

Šabara 144
Śabita 144
sacred kingdom 118
sacred law 114
sacred marriage 52; 92; 93; 95; 98; 116; 117; 120; 123; 147; 157; 158; 160-162
sacred prostitution 157; 158
sacred verse 114
sacred work 54; 84
sacrifice 16; 21; 24; 27; 30; 34; 42; 48; 50; 52; 55; 56; 62; 64; 68; 70; 73; 74; 77; 80; 87; 98; 99; 100; 111; 112; 115; 116; 119; 120; 122; 133; 139; 160; 162; 166; 183; 192
sacrificial 52; 65; 73; 79; 99; 111; 139; 146; 155
sacrificial draught 34
sacrificial fire 160
sacrificial food 133
sacrificial mound 106; 155; 180
sacrificial post 95; 112
sage 151
Sagittarius 82
sailing-boat 166
Salomo 11
Sälzle 59; 64
Sāma-Veda 102; 140
Saṃjīvaka 102
Sāṃkhya 44; 69
Sanskrit 7; 9; 16; 17; 18; 19; 20; 21; 26; 27; 28; 29; 32; 34; 36; 37; 43; 54; 61; 72; 82; 89; 93; 108; 139; 143; 148; 150; 178; 180; 181; 182; 187; 189; 191; 192; 193
Śāntā 118
Sapta Sindhu 27; 33
Saraṇyū 165
Sassanide 49; 187

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Śatapatha Brāhmaṇa 20; 21; 24; 74; 111; 119; 123; 125; 132; 152; 154; 165
Śatrughna 113
Saturn 66; 68; 83
Satyaśravas Atreya 47
satyr 81
Savitṛ 13; 51; 56; 86; 106; 110; 176
Sāvitrī 118
saw 160
Sāyana 128
sceptre 158
Schlingloff 61; 65
Schneider 41
Schrader 59; 60; 64
scimitar 96
scissor 86
Scorpio 18; 39; 82; 147
scorpion 18; 39; 147
scorpion-man 142; 143
sealing 35; 44; 45; 108; 158; 159
season 17; 36; 54; 58; 66; 68; 82
secret 9; 52; 97
seduction 123
seed 37; 49; 74; 80; 102; 105; 108; 114; 121; 122; 124; 131; 133; 149; 152; 154; 173; 174; 175
seed of heaven 88
seed-giver(-giving) 74; 105; 108
seer 9; 14-17; 21; 23; 24; 31; 35; 38; 47; 48; 50; 51; 53; 66; 71; 72, 78; 80; 89; 90; 92; 95; 97; 98; 104; 123; 124; 132; 133; 146; 155; 167; 170; 175
Semitic 192
servant 84
Sessa 184
seven cakras 168
seven planets 14; 39
seven priests 73
seven rivers 27; 33
Seven Seers 13; 19; 40; 72; 80
seven sons 72
seven stars 72
seven steps 108
seven strokes 47; 91
sexual 32; 63; 65; 83; 98; 99; 118; 124; 131; 133; 192
sexuality 89; 121; 122; 124
shame 121
sheep 32; 66; 81; 126; 129; 134; 136; 165
shepherd-bird 160
sherd 22; 38; 82; 156
sherd-sign 97
ship 15; 23; 24; 26; 29; 34; 50; 80; 90; 92; 93; 99; 105; 110; 136; 148; 150-157; 162; 181; 182; 183
shoe 158
shoulder 81
shrub 44; 50
shrub-sign 40; 135
sickle 40; 99
Siduri 143; 144; 146; 147; 148; 157
Silili 160; 163
Sītā 124
Śiva 18; 19; 26; 51; 54; 59; 61; 64; 66; 70; 73; 74; 75; 85; 86; 116; 121; 122; 131; 135; 137; 168; 169; 188; 191
Śiva Saṃhitā 171
Śivaism 187
sky 24; 41; 42; 46; 47; 58; 66; 67; 79; 86; 89; 92; 97; 99; 116; 117; 120, 123; 127, 142; 165; 170; 175
slave 97
smile 84; 163
snake 22; 33; 54; 55; 68; 73; 74; 79; 80; 82; 86-89; 147; 157; 162; 168; 178; 184; 191
Snake-Carrier 18; 82
snake-like 162
Socrates 140
Soden von 148
Sodom and Gomorrha 23
Soma 17; 20; 23; 27; 32; 33; 34, 41; 42; 47-52; 56; 57; 71; 72; 75; 76; 79; 80; 85; 88; 89; 93; 96; 97; 98; 100; 110; 123; 127; 128; 132; 133; 134; 135; 138; 139; 145; 149; 157; 175; 180; 191; 192
Soma press 48
Soma pressing 37; 38, 56; 145
Soma-drink 27; 49
Soma-hymn 34; 88; 95
Soma-juice 47
Soma-plant 27; 41; 42; 49; 50
Soma-post 93
Soma-press 52
Soma-sign 78
Soma-twigs 97
Soma-vat 100
son 15; 29; 38; 40 ; 41; 46; 53; 61; 66; 70; 72; 91; 100; 105; 112, 113; 122; 123; 127; 128; 130; 131; 134; 152; 160; 166; 178; 189
Song of Songs 11
Sons of God 156
soul 33; 38; 50; 58; 67; 117; 135; 150
space 40; 50; 58; 60; 66; 67, 68; 78; 96; 98; 114; 138; 146; 166
Speiser 143
spinal cord 46; 79; 108; 130; 163; 168
spirit 28; 69; 98
spirituality 157
spokes 42; 109
spring 83

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

spring equinox 39
spring-point 14; 121
spring-time 13; 92
square sign 34; 36; 46; 53; 54; 91; 134; 135; 138; 165
Śrī 51; 162
Śrī yantra 51
staff 48; 49; 116; 164
standard 15; 27; 33; 37, 38; 47; 48; 52-54; 57; 76; 90; 107; 108; 119; 133; 142; 146; 148; 156
star 13; 30; 50; 51; 54; 67; 72; 87; 92; 93; 94; 107; 117; 121; 170; 171
step 34; 108; 139; 185
step-sign 41; 43; 44; 77; 90; 180
stick-sign 110
stone 16; 100; 135; 145; 148; 151
stone of the wise 49
stone-ring 149
stroke 8; 17; 28-37; 39; 40; 42-44; 46; 52-54; 69; 71; 72; 77; 79; 81- 91; 93; 95; 96; 104-110; 114; 115; 133-138; 154; 155; 156; 158; 165; 170; 180; 181; 189
stroke-sign 46; 76; 79; 86; 88
Sudhanvan 55; 57
Sumerian 8; 10; 11; 17; 25; 26; 28; 29; 30; 47; 59; 60; 62; 116; 117; 141; 145; 150; 154; 160; 164
Sumero-Akkadian 11; 150; 160
Sumitrā 113
Šumukan 61
summer solstice 13; 14
sun 13; 36; 51, 76, 77; 80; 81; 83; 84; 87; 88; 92; 93; 94, 98; 99; 109; 117; 121; 139; 142, 143; 146; 147; 149; 159; 161;162; 163; 169; 171; 176; 181
ŚunaÀśepa 95; 155
sun-boat 151; 154
sun-daughter 43; 50; 93
sun-god 51; 63; 105; 142; 160; 163; 165
sun-sign 109; 110; 134
Śūrpanakha 119; 124
Susa 55
swastika 10; 37; 84; 90; 91; 179, 186
sword 75; 112, 142; 151
syllable OM (ॐ) 139; 192
symbol(ic) 11; 17; 18; 19; 28--33; 36-38; 40; 43; 47; 51; 53; 54, 60; 65; 66; 67; 68; 70; 72; 73; 75; 76; 82- 84; 87; 88; 91; 92; 97; 99; 104; 105; 106; 111; 113; 115; 116; 119; 120; 123; 134; 138; 145; 146; 147; 155; 156; 158; 162; 163; 171; 173; 181; 182; 184; 185; 192; 193
symbolism 61; 68; 96; 120
Syrian 60
Syro-Hittitic 59
Székely 181

table 80; 164
tablet-sign 40
tail 22; 35; 68; 76; 82; 95; 101; 147
Taittiriya-Saṃhitā 20
Tamil 10; 193
tanga 19
Tantric 177
Tārā 139
Taurus 50; 82; 121; 147
  era of 19
  sign of 39
teacher 16; 17; 58; 74; 83; 173
tear 137
teeth 19; 25, 34; 43; 47; 52; 54; 82; 84; 135; 136; 154; 164; 193
teeth-sign 8; 34; 43; 46; 47; 49; 50; 107; 110; 133; 147
temple 23; 24; 48; 61; 117, 146; 149; 145; 150; 152; 170; 174
Tepe Yahya 59; 60
terracotta 11; 38; 181
Thailand terrier 137
thigh 31; 104; 163
thigh-sign 137
Thompson 144; 148
thousand 29; 83; 84; 170
thread 41
three faces 34; 67; 74; 105; 110
three heads 105; 122
three-headed 37; 101; 107; 108
throne 63; 89; 157
thunderbolt 85; 134; 191
tiara 157
tiger 19; 33; 37; 38; 59; 64; 66-69; 73; 76; 81; 82; 85; 88- 90; 96; 97; 101-105; 137; 162; 164; 175
tiger-seal 91; 164
Tilak 14
tooth 76; 87; 137
torch 47; 77
torch-sign 83
torque 68
tortoise 77; 97
Tosi 25; 63; 202
tower 70
town 18; 20; 23; 27; 31; 33; 38; 43; 46; 72; 84; 86; 88; 91; 111; 119; 166; 168; 170; 184
town-sign 77
tradition 10; 12; 14; 21; 41; 56; 103; 113; 141; 145; 162; 174; 177; 180; 188
translator 62

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

tree 9; 19; 31; 36-39; 42; 47; 49; 50; 51; 53; 54; 55; 65; 67; 71; 72; 73; 76; 78; 79; 80; 89; 90; 91; 96; 97; 101; 105; 106; 107; 109; 113; 119; 122; 141; 143; 145; 146; 156; 161; 162; 164; 165; 192; 193
tree-garden 161
tree-sign 36; 46; 77; 81; 82; 90; 94; 97; 107; 138; 165
tree-worship 144
tretā-age 139
triangle 39; 43; 47; 51; 61; 69; 80; 95; 107; 110; 175
triangle sign 31; 41; 43; 69; 72; 83; 104; 105; 110
tribal society 12; 24
trident 19; 77
Trita 35; 104
Trois-Frère 64
trophy 96
trough 34
trough-sign 90
truth(ful) 34; 47; 65; 97; 98; 99; 103; 109; 136; 156
turban 62
Tvaṣṭṛ 17; 18; 31; 41; 45; 55; 56; 58; 105
twig 7; 9; 42; 50; 65; 77; 119
twig-sign 78; 80; 105; 165
twin 52; 53

udder 108
Uma 146
Umma 44
unborn 36; 69; 73
unicorn 17; 22; 27; 30; 31; 33; 34; 37; 38; 39; 47; 50-53; 56; 57; 64; 66; 67; 75; 83; 90; 92; 95; 105; 107; 108; 111; 115, 119; 120; 129; 133-138; 141; 146; 151; 156; 163; 175; 181; 182
unicorn-seal 34; 35; 36; 40; 53; 87; 115
universe 45; 70; 168; 169; 171; 176; 178
Upaniṣads 21; 117; 121
Ur 90; 93; 95; 146; 147
ūrdhvaretas 124; 131; 133; 172
Uršanabi 148; 150; 151; 157
Uruk 28; 55; 60; 61; 141; 143; 157
urus 28
Urvaśi 32; 74; 122; 123; 127-140; 160; 161; 164
Uṣas 50; 56; 66; 70; 87; 92; 113; 114; 116; 122; 128; 163
Utnapištim 142; 143; 145; 147; 148; 150; 151; 152; 153; 154; 157

Vāc 20; 38; 44; 56; 72; 90; 102; 131; 132; 139; 144; 172
Vāc-hymn 94
Vālmiki 111; 112; 113
Vāmadeva 53
vānaprastha 131
vagina (dentata) 22; 34; 100; 165
Vaiśvānara 37
Varuṇa 7; 45; 46; 58; 65- 67; 69; 74; 85; 94; 96; 99; 147; 155; 156
Varuṇa-hymn 74
Vasiṣṭha 51; 64; 123; 131; 136
Vāstoṣpati 73; 114; 121
Vasukra-hymn 48
vat 80; 93; 107 see also vessel
Veda 7; 12-21; 23-25; 27-30; 32; 34; 35; 37; 48-50; 53-55; 60-74; 84; 87; 92; 96; 97; 101; 104; 111; 113; 114; 119; 121; 123; 124, 125; 129-132; 139; 140; 145; 146; 148; 149; 152-155; 159-163; 165; 171; 172; 174; 176; 179; 184; 188; 192, 193; 198 see also Ṛg-Veda
Vedic 12, 14; 15, 16; 18-22; 24; 27; 29; 30; 32; 36, 38; 39; 50; 53; 55; 57; 64, 65; 66; 68; 73; 81; 84; 85; 90; 92; 104; 111; 118; 123; 125; 128; 129; 131; 140; 144; 146; 147; 149; 150; 153; 155; 160; 165; 168; 180; 188
society and religion 12
vehicle 9; 19; 50; 90; 154
Vena 33; 72; 75; 76; 78; 81; 87; 89; 90; 99
Venus 50; 66; 68; 83; 87; 92; 93; 94; 117, 121
vessel 33; 34; 48; 49; 55; 58; 62; 76; 149; 154; 155
vetasa leaves 112; 119
violence 121; 122; 124; 130; 164
Virāj 87; 91; 102
virgin 56; 82; 84; 92; 114; 129; 131; 156
virginity 118
Viṣṇu 23; 26; 34; 35; 51; 61; 64; 66; 67; 88; 111; 113; 153; 169
Viṣṇu-hymn 34
Viṣṇu Purāṇa 131
Viśvakarman 39; 64; 67-69; 71; 74; 81; 86; 89; 128
Viśvakarman-hymn 69; 71; 74
Viśvarūpa 74; 105; 108; 109; 159
Viśvarūpā (cow) 56
vital energy 168
Vivasvat 105; 165
Viviane 70
Vṛcivat 22; 23

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Vṛṣakapi 75
Vṛtra 21; 22; 23; 55; 73; 74; 140; 153
vulture 22; 89; 99; 147
vulture-demon 147
vulva 32; 149

wall painting 71
wall-relief 59
wall-sign 83
warrior 35; 67; 73; 78; 87; 92; 99
warrior-sign 34; 53; 78; 87; 109
water 22; 33; 35; 43; 49; 51; 57; 58; 61; 66; 69; 70; 72; 79; 82; 89; 90; 95; 98; 100; 110; 123; 127; 130; 131; 135; 136; 144; 150-153; 160; 161; 172; 182; 183; 193
water-bird 97
water buffalo 66; 89; 108
water-carrier 40; 42; 47; 52; 80; 91; 94; 97; 106; 108; 135; 138; 156
waterskin 158
water-woman 41; 42; 70; 74; 127
wave 82; 98; 106; 110
weapon 19; 85; 99; 126; 128; 129; 134
weasel 120
well 73; 85; 99; 104; 157
Western Asia 19; 89; 162
wheel 40; 42; 43; 50; 57; 66; 76; 80; 92; 102; 109; 131; 137, 138, 168; 184
wheel-sign 40; 41; 43; 76; 83; 138; 154; 155; 159
whim 164
whip 81; 96; 160
whirl-motive 109
whirl-pool 76
wife/wives 55; 62; 63; 84; 98; 104; 113; 118; 124; 127; 129; 139; 141; 142; 144; 145; 146; 148; 157; 172; 173; 180
wind 43; 85; 126, 128, 134; 159
windgods 46; 126
wind-harp 134
wing 87; 98; 106; 111; 160
wing-sign 83; 106
winter 164
winter-ice 158
Winternitz 12
winter-solstice 81
wisdom 38; 62; 65; 67; 68; 70; 72; 88, 93; 108; 153; 172; 191
wise 17, 39; 49; 65; 68; 69; 79; 86; 92; 109; 110; 128; 136; 177; 184
wolf 81; 127; 132; 138; 163
woman/women 11; 15; 20; 22; 23; 34; 38; 41; 42;44; 46; 56; 61; 62; 74; 75; 82-84; 87; 91; 93-95; 97, 98; 100; 104,106; 108; 109; 112; 114; 115; 118-124; 126-132; 134-140; 143, 144; 153; 158; 164; 165; 173; 174; 176; 177; 179; 180; 181; 190; 191
woman-sign 34; 41; 52; 77; 78; 82; 89; 90; 96; 135; 156
womb 11; 38; 72; 79; 82; 85; 88; 90; 98; 99; 109; 114; 122; 127; 133; 136; 144; 150; 183; 192
womb-sign 46; 91; 106
wood 36; 73; 76; 81; 100; 110; 129; 134
work 39; 72; 130; 136; 163; 164
world 30; 33; 35; 36; 38; 45; 58; 60; 63;66-68; 70; 74; 79; 80; 88; 89; 91; 102; 118; 122, 124; 125; 133; 139; 140; 143; 150; 151; 160-162; 167-169; 173; 176- 179; 183-185; 193
world-snake 80
writer 9; 11; 16; 161; 178; 179

Yajur-Veda 102; 139
Yama 23; 33; 90; 98; 99; 145; 165; 166
Yama-hymn 45; 90
Yamī 90; 116; 165
year 12; 13; 17; 22; 52; 54; 58; 60; 66-68; 102; 117; 120-122; 125; 127; 133; 141; 160; 161; 170; 173; 177; 178
yeti 62
Ymir 60
yoga 55; 61; 74; 86; 96; 98; 139; 174; 177
yoga posture 74; 87
yogi(c) 21; 69; 75; 76; 87; 105; 169; 171; 177
yoke 69; 99; 114
yoni-āsana 61; 75
youth 116; 118; 126; 135; 160
yuga 17

zebu 18; 19; 42; 101; 102; 146
zebu-seal 34; 42; 94j
Zen 124
Zimmer 15
Zimmern 144
zodiac 14; 18; 39; 82; 121; 147; 171; 192
Zoroastrism 187
Zwart de 125; 128; 129; 131

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

SEAL INDEX

0002 (M-1424) 79
0007 (M-451) 162; 164; 165
0102 (M-78) 137
0261 (M-425) 45; 46
0266 (M-298) 107
0298 (M-456) 88
0512 (M-1182) 88; 89
0526 (M-439) 75
0831 (M-1384) 43
1017 (M-632) 136
1038 (M-8) 34
1071 (M-172) 36
1093 136
1099 (M-120) 136
1116 34
1191 (M-1173) 108; 109
1227 (M-1224) 83
1237 137
1251 133
1252 (M-324) 108
1292 31
1303 (M-1180) 156
1309 (M-416) 36
1311 180
1339 (M-1108) 34; 110
1350 91
1355 (M-310) 90
1357 (M-296) 101; 104
1376 (M-294) 75
1380 (M-310) 108
1381 (M-299) 108
1382 (M-1170) 107
1383 (M-417) 109
1386 (M-295) 76
1387 (M-296) 49; 50; 51; 71; 86; 146
1471 180
1550 51; 53; 76
1561 (M-442) 78
1563 (M-1399) 108
1568 (M-491) 52
1574 (M-489) 66; 95; 122; 123; 162
1579 (M-455) 87; 88
1586 110
1591 (M-1450) 45
1591 (M-1450) 45
1594 101; 104
1599 (M-1518) 101; 105
1606 (M-588) 86; 134
2003 (M-233) 31n; 107
2014 (M-1349) 156
2018 (M-119) 135
2024 (M-1169) 105
2069 (M-634) 138
2075 (M-308) 88
2086 (M-306) 88; 89
2119 43
2122 (M-307) 88
2190 133
2219 137; 138
2222 (M-1181) 86; 112
2228 (M-1188) 138
2235 (M-305) 86
2258 (M-301) 108
2279 53; 146
2305 137; 138
2313 (M-1097) 137
2316 95
2347 (M-311) 18; 81; 82
2360 (M-1168) 101; 104
2376 85
2405 (M-326) 39; 40
2411 (M-303) 109
2420 (M-304) 55; 59; 66; 67; 71; 74; 75; 85; 88
2423 (M-252) 54
2429 (M-91) 135
2430 (M-1186) 65; 71; 73; 78; 79; 81; 90; 112; 113; 119; 120;
2450 (M-1177) 109
2454 (M-1183) 88
2482 134
2488 (M-418) 32; 38; 162
2493 (M-1176) 108
2502 (M-228) 27; 53
2521 (M-300) 109
2522 (M-309) 91
2527 (M-290) 137; 164
2559 (M-1178) 110
2606 (M-1179) 32; 33
2632 35
2636 108; 109
2673 31n
2696 35
2704 (M-842) 31
2714 156
2717 (M-488) 78
2718 (M-436) 108
2719 (M-1431) 38; 39; 42; 49; 55; 71; 89; 90; 122
2725 45; 52
2728 (M-478) 96
2734 (M-1430) 37; 77; 105; 108
2736 32
2740 (M-1406) 95
2742 (M-1395) 75; 76; 162
2746 77
2752 (M-1428) 77; 162
2753 (M-493) 77; 162

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

2754 (M-477) 108
2756 (M-480) 71; 73; 78; 79
2757 (M-495) 39
2761 (M-1400) 37
2762 (M-468) 174
2771 (M-1427) 164
2774 (M-453) 87; 169
2777 88
2778 (M-483) 77
2780 (M-1390) 162; 164
2783 (M-440) 66; 75
2796 42
2798 42
2815 (M-1452) 45
2816 (M-571) 108
2826 87
2828 (M-1148) 90; 150; 152, 153;162
3005 (H-12) 36; 87
3006 (H-6) 36
3042 (H-29) 34
3089 31
3223 (H-99) 150; 156
3229 (H-92) 135
3249 (H-96) 109
3250 (H-593) 110
3251 (H-97) 78; 80
3255 (H-166) 162
3296 135
3303 (H-176) 19n; 59; 76, 90
3304 (H-180) 37; 96
3305 83; 85
3306 (H-182) 90; 91
3307 (H-179) 83; 84
3308 (H-181) 88; 89; 90
3309 (H-196) 51; 52; 108
3314 (H-697) 53; 76
3316 (H-177) 78; 80
3317 (H-242) 83
3318 (H-178) 83; 84
3319 (H-175) 83; 85
3322 (H-227) 51; 52
3421 (H-333) 181
3425 (H-335) 181
3482 91
3486 (H-911) 91
3500 91
3623 (H-595) 105
4117 (H-363) 83; 85
4144 (H-598) 134
4204 (H-715) 91
4608 (H-371) 33
4645 (H-801) 33
4678 (H-481) 31
5013 114; 115; 119; 121; 122
5018 90; 91
5069 96
5076 (C-23) 106; 149
5111 (C-45) 96
5131 31
6022 (L-48) 107; 110
6044 109
6057 (L-123) 55
6092 (L-190) 45
6094 (L-11) 134
6170 35
7005 (K-85) 108
7024 (K-49) 91
7038 (K-65) 73; 81; 83
7040 (K-50) 81; 181
7064 (K-89) 45; 97; 158
7071 (K-53) 105
7103 (K-17) 115
7711 (Nausharo-9) 81; 83
7731 (Sibri-3) 18
7733 (Sibri-2) 18
8025 (Daimabad-5) 18
8027 (Daimabad-7) 44
8028 (Daimabad-4) 38; 162
8351 (Rakhigari-2) 44
8521 (B-17) 101; 104
8526 (B-24) 179; 180
8545 (B-23) 17; 33; 75
8550* 107
8630 (Allahdino-8) 27; 108; 110
8860 (Prabhas Patan-1) 33
9000 28
9003 93
9006 39; 146
9007 90
9011 147
9012 94; 147
9014 93
9015 147
9102 27
9201 44
9702* 25
9703 93
9902 95
9910* 73; 89; 162

CC-0. In Public Domain. Funding by IKS-MoE

58 140
Digitized by eGangotri

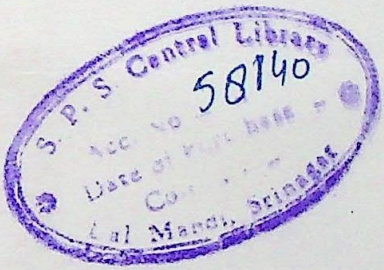
VEDIC INDEX

I.1.1 31
I.1.8 30
I.22.17 35
I.24 74
I.24.7 96
I.24.10 74
I.25.7 15; 155
I.25.10 69
I.28 38; 95
I.28.1,2 52
I.28.5 95
I.30.19 92
I.32 22
I.32.7 73
I.32.8 153
I.32.11 140
I.32.14 74
I.34.1 185
I.35.4 106; 159
I.71.5 116; 120
I.105.17 104
I.106.1 45
I.110.5 48
I.111.1 56
I.124.1 163
I.124.2 163
I.124.3 97
I.124.4 97; 156
I.124.5 163
I.124.7 97; 132
I.124.10 132
I.124.12 163
I.126.7 32; 81
I.133.5 147
I.135.2,3 22
I.140.12 150
I.152.2 19
I.154.4 23
I.154.5 23
I.155.1 23
I.161 17
I.161.2 31
I.164.6 36
I.164.15 52
I.164.20 54
I.164.45 9
I.179.4 38
I.179.6 38; 89
II.13.10 33; 44
II.33.11 19
III.3.11 37
III.56.1 105; 109; 110
III.56.2 108; 109
III.56.3 34; 67; 74; 105; 108
III.56.7 110
III.56.8 107
III.59.9 163
IV.16.18 53
IV.27.2 42
IV.27.4 41; 42; 50; 152
IV.30.8-11 123
IV.33.6 56
IV.58 76
IV.58.1 53; 76; 110
IV.58.5 53; 106; 107; 108; 110; 120; 130; 156
IV.58.6 106
IV.58.7 76
IV.58.8 156
IV.58.11 76
V.27.2 42
V.80.5 46
V.80.6 123
V.87 51
V.87.1 64n.
V.87.2 123n.
V.87.3 162
V.87.15 123n.
V.87.6 51
VI.7.1,2 48
VI.75.4 44
VII.103 95
VII.103.9 54
VII.33.11 123; 131
VIII.17.15 73
VIII.24.27 33
VIII.33.19 72; 129
VIII.91 52
IX.73.1 156
IX.73.3 17
IX.73.8 34
IX.74.1 76; 88
IX.86.46 88
IX.94 34
IX.112.3 95
IX.112.4 95
X.5 75
X.5.6 89
X.10 90; 116; 165
X.10.12 166
X.10.13 163; 165
X.14.16 33
X.17.1 45; 105
X.17.1,2 41; 165
X.18.10 84
X.27.15 48

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

X.34.9 179
X.51 43
X.61 86
X.61.3 124
X.61.5,6,7,8 114
X.61.5-8 121
X.61.6 116; 120
X.61.7 121
X.61.8 121; 122; 123
X.61.19 86
X.72 68
X.72.4 183
X.72.8 66
X.72.8 66; 72
X.72.9 91
X.81 74; 80
X.81.1 89
X.81.4 36; 71
X.82 74; 80
X.82.1 68; 71; 74; 78; 79; 89
X.82.2 39; 72; 80; 86
X.82.3 74
X.82.6 40; 73
X.85 43; 50; 147
X.85.1 175
X.85.8 94
X.85.9 93
X.85.10 92
X.85.11 93
X.85.13 13; 51; 87
X.85.14 40; 92
X.85.16 66; 93; 104
X.85.26 43
X.85.34 172
X.86.15 105
X.86.16 104
X.86.18 75
X.88.15,16 117
X.89.5 49
X.90 68; 166; 167
X.90.1 29; 50; 83; 91; 169
X.90.2 101; 102; 104; 167
X.90.3 9; 21; 35; 167
X.90.4 34
X.90.5 91; 102; 183
X.90.6 66
X.90.8 66
X.90.14 66; 67
X.90.15 87
X.90.16 24
X.95 122; 125; 162; 163
X.95.6 168
X.95.8 129
X.95.10 123
X.95.18 162
X.97.5 54
X.101 72
X.101.11 73; 83
X.101.12 96
X.109 139
X.123 72; 80; 81
X.123.1 75; 78; 90
X.123.2 81
X.123.5 81-83; 87
X.123.7 78; 81; 84
X.123.8 80
X.125 90; 131
X.125.1 94
X.125.3 44; 91
X.125.5 132
X.125.6 90; 103
X.125.7 44; 71; 72; 79; 90; 144
X.125.8 91
X.129.2 175
X.129.7 184
X.135 23; 142; 150
X.135.1 90; 165
X.135.3 166
X.135.4 150
X.136 85; 128
X.136.6 63; 77; 82
X.136.7 85; 106
X.155.4 22
X.159 87
X.181.1 51
X.190.1 167; 174

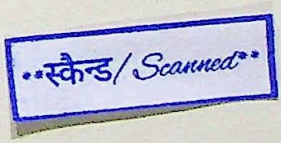


CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri



CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

the metaphoric language of the
Veda. Nearly 200 inscriptions,
among them the longest and tho
with the most interesting motifs
have been decoded here by setti
them syllable for syllable in rela
to Ṛg-Vedic verses. The results
were gained by this method for
pictographic values of the Indus
signs are surprising and far beyo
the possibilities of the most dari
phantasy. At the same time man
problems of the Ṛg-Veda could
solved or new insights be won, f
example in the issue of the age o
Ṛg-Veda and the origin of the fi
poets and writers or of the nature
the Soma plant.

Egbert Richter-Ushanas
has studied Indian and Western
philosophy, science of religion a
old and new Oriental languages
many years. He has published tra
lations of the Bhagavadgītā, seve
Upaniṣads, the Yoga Sūtras and
other works of Indian philosophy
He travelled through India severa
times. At present he lives in his
hometown in Bremen/Germany a
freelanced writer and lecturer of
philosophy.

The photograph on the cover was
taken from H. Mode, Das Frühe
Indien. For the explanation of the
inscription and the motif cf. p. 9
(seal 2522).

CC-0. In Public Domain. Funding by IKS-MoE

Digitized by eGangotri

Books of Related Interest:

Inscriptions of the Śarabhapurīyas, Pāṇḍuvaṁśins and Somavaṁśins (Parts I & II)

A.M. Shastri

The part I of the volume introduces the historical aspects of the inscriptions of the Śarabhapurīyas, Pāṇḍuvaṁśins and Somavaṁśins who played a major role in shaping the destinies of the Chhattisgarh region of Madhya Pradesh (Kosala) and the adjoining region of Orissa from about the sixth to the early twelfth century A.D. It provides a background to the study of the inscriptions by attempting to deal with their formal aspects like the format, palaeography, language, orthography, contents and methods of dating and to trace, *for the first time,* the evolution of their draft. Dharmaśāstra injunctions regarding the preparation of deeds of land-grants and their actual epigraphic parallels have also been discussed at length.

Part II of the volume supplies critically edited texts and fairly comprehensive abstracts of the records of the Śarabhapurīyas, Pāṇḍuvaṁśins of Mekalā and South Kosala and Somavaṁśins of Kosala and Orissa. It also includes allied inscriptions like the Mallar plates of the Amarāryakula chief Vyāghrarāja and the Malga plates of *Sāmanta* Indrarāja. Some of these inscriptions have not yet been published anywhere. No efforts have been spared to update the work and the epigraphs that have come to light till now have been noticed. Practically all the inscriptions have been illustrated with a view to enabling the discerning readers to check the proposed readings which are in many a case new and make material difference.

History of Civilizations in Central Asia (2 Vols.)

A. H. Dani, V. M. Masson & Janos Harmatta, Eds.

This study reveals the cultures that flourished and vanished in Central Asia from the dawn of civilization to the present time. Only a few names, such as those of Samarkand, Bukhara or Khiva, are familiar to a wider public; eminent specialists, many of them native to the region, now lift the curtain to reveal a richer more varied civilization.

MOTILAL BANARSIDASS PUBLISHERS PRIVATE LIMITED

CC-0. In Public Domain. Funding by IKS-MoE